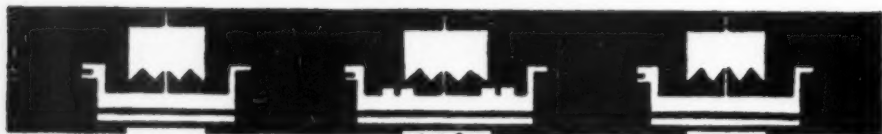


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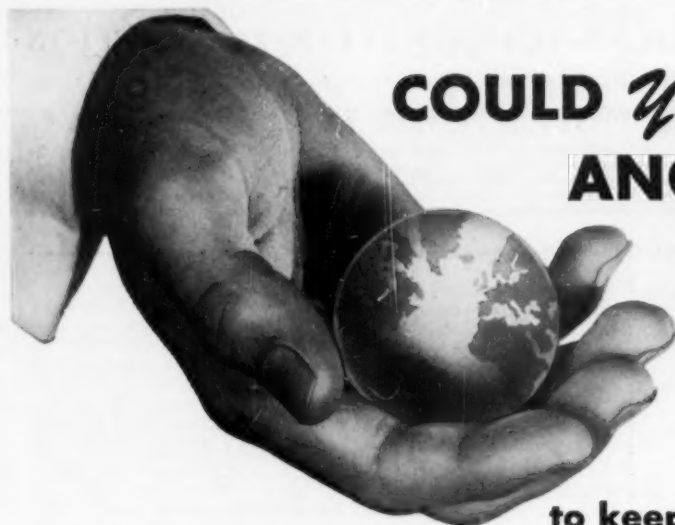
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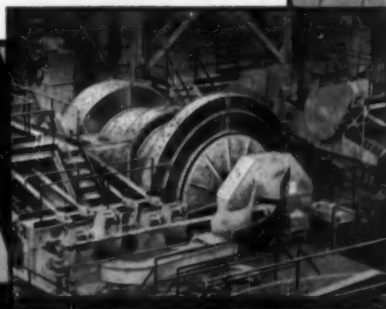
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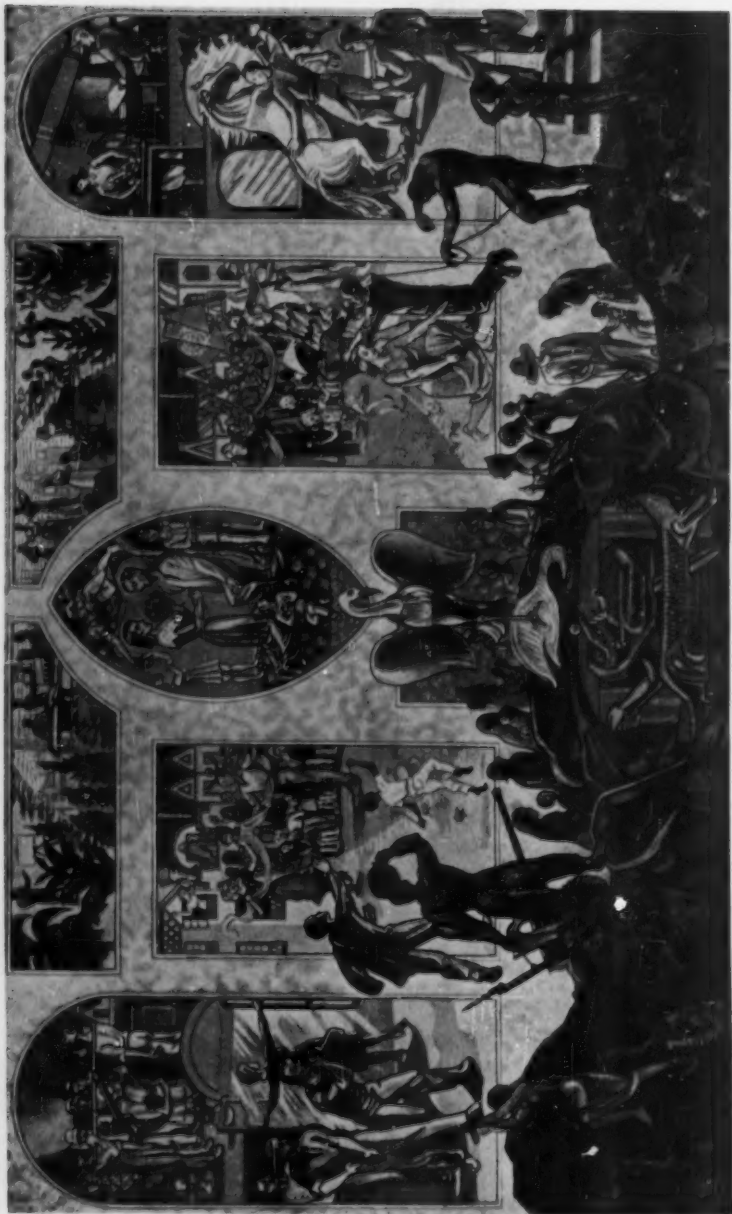
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THE AMERICAN-SCANDINAVIAN REVIEW

VOL. XLII

MARCH, 1954

NUMBER 1

THE NORDIC COUNCIL

BY HANS HEDTOFT

Prime Minister of Denmark

FEBRUARY 13, 1953, was a memorable day in the history of international cooperation. It was on that day that the new Nordic Council (*Det Nordiske Råd*) held its inaugural meeting in the upper chamber of the Danish House of Parliament where King Frederik IX in a short speech welcomed the new assembly to Denmark.

On the floor of the chamber were seated the members of the Council: fifty-three parliamentarians and fifteen cabinet members, including the prime ministers of Denmark, Iceland, Norway, and Sweden. From the visitors' boxes in the gallery the inaugural ceremony was witnessed by interested observers from all five Northern countries. Among them were the official representatives in Denmark of the other four countries, including the minister of Finland, the remaining members of the Danish Parliament, the highest Danish civil and military authorities, prominent personages from the five branches of the Norden Association, members of the various inter-Scandinavian committees of experts, and many newspapermen from in- and outside Scandinavia. Before this brilliant assembly, the newest and to date most significant result of Scandinavian cooperation, the Nordic Council, made its initial appearance.

Ever since the late war the necessity for close cooperation among the nations of Europe has become more and more apparent to the peoples and their leaders. Significant steps have already been taken; such are the Council of Europe, the "Schuman" Iron and Coal Combine, the Benelux Economic Union, and the European Defense Community

Treaty. These important measures, involving as they do in most instances the Great Powers, have quite naturally aroused widespread interest. The steadily growing cooperation among the small countries of the North, on the other hand, has evoked little attention abroad and, especially in the case of overseas observers, has not always met with understanding. But in Scandinavia, with little fanfare and almost unnoticed, we have obtained results the extent of which often surprises even our own citizens.

For instance, in the field of legislation—especially the legislation involving the many branches of commerce, shipping, insurance, and citizenship and family—we have attained a great measure of uniformity in that the parliaments of the individual countries have passed laws with identical texts. By a number of conventions between the various countries judgments passed in one country can be carried out in another. In the same way, a declaration of bankruptcy in one of the Scandinavian states involves any capital the debtor may have in the other states. And work goes steadily on to expand this juridical cooperation into new fields.

Of great practical importance is the common basis we have laid in the realm of that social legislation which is so highly developed in Scandinavia. For reasons of expediency we have not attempted to create uniform laws in this field, though impulses from one or another of the countries steadily influence the work of all. By reciprocal agreements between two or more of our countries, a citizen of one country domiciled in one of the others can participate in practically all the social benefits enjoyed by the native-born. This is true of poor relief, old age pensions, accident, unemployment and health insurance, and of child subsidies. It is, indeed, hardly an exaggeration to say that in a socio-political sense it is of minor importance whether a citizen of a Northern country lives in the land of his birth or in one of the other countries of Scandinavia.

Within the broad realm of cultural life Scandinavian cooperation is the closest possible, made easy by the similarity of our languages. The fact that all kinds of organizations and institutions covering every field are in intimate contact with one another is not only of the greatest importance but it enriches our cultural life and produces the most tangible results. A private organization, the Norden Association, with local branches throughout the five countries, including Finland, is actively engaged in promoting cooperation in more fields and in strengthening



The Prime Ministers of all four member states were present at the first session of the Nordic Council in Copenhagen in February, 1953. The picture shows from left to right: Tage Erlander of Sweden, Erik Eriksen of Denmark, Oscar Torp of Norway, and Steingrímur Steinthórsson of Iceland.

the common bonds that unite us. In the field of air transport Scandinavian cooperation has produced outstanding results through the Scandinavian Airlines System. The health officials of all five countries maintain the closest contact and our postal, telegraph and telephone services have benefited by Northern postal, telegraph and telephone organizations.

Official cooperation between the Scandinavian governments has been especially close and active since the Second World War. During these years a number of permanent organs have been developed to promote this cooperation. Above all, our foreign ministers meet often to work out a common basis of approach to various international problems as they arise. But also our ministers of social affairs, education, and justice hold regular meetings, and when questions of joint interest arise in their fields, the ministers of fisheries, commerce, communication, and finance get together with their colleagues from the other countries. Likewise,

the higher civil servants of the various departments of government are in continuous contact with their opposites in our brother-lands. Finally, as already mentioned, the several governments have appointed a number of permanent joint commissions to develop cooperation in such fields as general legislation, industry and trade, social legislation, and education, and for the removal of travel obstacles within Scandinavia.

The founding of the Nordic Council was a natural extension of this cooperation in many fields in that it drew our parliaments actively into the work for greater unity in Scandinavia. The initiative for the creation of the Council was taken in 1951 by the semi-official Northern Inter-Parliamentary Union when a proposal—put forward by the Danish members—resulted in the framing of a recommendation that such a body be created. This recommendation was laid before the parliaments of Denmark, Iceland, Norway, and Sweden during 1952 by their respective governments.

In Denmark and Sweden the Communists alone voted against the proposal while all the democratic parties stood solidly behind it. In the Norwegian Storting, where no Communists were seated, a number of members of the democratic parties voted against it. Also in the Icelandic Althing opinions differed, but even in these two countries the proposals were passed with great majorities. Finland had already at an early stage of the discussion announced that she did not feel at liberty to take part in the establishment of the Council. The by-laws, however, make it possible for that country to join the Council whenever its Parliament desires to do so. In the meantime Finland takes active part in a number of the ministerial meetings (though not the meetings of foreign ministers) and is also represented on most of the permanent commissions.

According to the Statutes of the Nordic Council, the Council shall consist of sixteen delegates from each of the parliaments of Denmark, Norway, and Sweden, and five from Iceland. The parliaments themselves shall select their representatives in such a way as to assure the representation of different trends of political opinion. At the first session all of the political parties seated in the four parliaments were represented, except the Communists, who did not obtain sufficient votes to send a delegate. The various parties made a point of selecting prominent members to represent them.



The heads of the four delegations to the Nordic Council in February, 1953. Left to right: Nils Hevlitz of Sweden, Hans Hedtoft of Denmark, Magnus Jónsson of Iceland, and Einar Gerhardsen of Norway.

An indication of the importance ascribed to the Council by the governments of the four countries is seen in the fact that fifteen cabinet ministers were appointed by their respective governments to attend the first session; five each from Denmark and Sweden, four from Norway, and one from Iceland. Among the fifteen were the prime ministers of all four countries as well as the foreign ministers of Denmark, Norway, and Sweden. Ministers may take part in both plenary and committee meetings, but they have no voice in decisions.

In the by-laws it is laid down that the Nordic Council is an organ formed for the purpose of consultation between the parliaments of Denmark, Iceland, Norway, and Sweden, and between the respective governments of these countries, on matters in which joint action by all or some of the countries is desirable. This means that even questions concerning only two of the countries may be taken up by the Council. In such cases representatives of the countries not involved may take part

in the discussion but not in the voting. According to the by-laws no question is outside the Council's competence.

As the name itself implies, the Nordic Council is a consultative and advisory body only, and cannot make decisions that are binding on the individual countries. In the first paragraph of the Statutes the Council is expressly designated as a consultative body. It can make recommendations to the governments, each recommendation to be accompanied by a statement as to how each member voted. But though it can only recommend, it is obvious that Council recommendations which are supported by the great majority of members will be given the most serious consideration by the individual parliaments and governments.

According to the by-laws the Nordic Council shall meet once a year in ordinary session at a time chosen by the Council. Extra sessions, in addition to such as the Council itself may call, must be held when demanded by at least two of the governments or twenty of the members.

The sessions are to be held in the capitals of the respective member countries as and when decided upon by the Council. After careful consideration it was agreed that no fixed rotation between the countries should be established.

The governments and Council members are the only ones who have the right to place proposals before the Council. Thus the Nordic Council cannot take up proposals brought forward by individuals outside their ranks or by other organizations.

The various permanent commissions for Scandinavian cooperation appointed after the Second World War shall make annual reports to the Council. Likewise, the various governments shall report to each ordinary session the measures taken in pursuance of the recommendations previously made to them by the Council. All these reports may form the basis of discussions in the Council and of proposals for new recommendations.

The Nordic Council is assisted in its work by a permanent secretariat for each of the participating countries. During sessions the Council may appoint committees to examine proposals, reports, and other matters before it. These committees may also meet between sessions, and the Council may furthermore appoint other committees to deal with special problems between sessions.

The most important problem of the first session was for the Council to agree upon the protocol of procedure. It was necessary to take into

consideration the fact that the members came from four different parliaments, each with its own operating method. As a basis for deliberations, provisional rules of procedure were worked out designed to unite a rational *modus operandi* with consideration for the customs of the several countries. Though these rules were not familiar to a single member they proved to be surprisingly satisfactory, and the members had no difficulty in following the new procedure.

Despite the fact that the assembly was composed of representatives from four different countries, each speaking his own language (the Icelanders, however, spoke in Danish), not the slightest linguistic difficulty arose—either from documents or speech. The former were printed in either Danish, Norwegian, or Swedish, and the various speeches were protocolled in the language employed.

When an entirely new international cooperative body like the Nordic Council begins to function, it is of the greatest importance which problems it takes up. They must not be so large and vague that it is difficult to give them concrete expression. Nor should they be so insignificant that they cannot arouse the interest of the populations of the various member countries. A study of the recommendations to the governments adopted by the Nordic Council during its first session in Copenhagen will, I do not hesitate to say, reveal that they aim at concrete and practical problems of positive interest to the cooperating states and their peoples.

Thus, the Council recommended further cooperation in the sphere of postal, telegraph and telephone services, specifically suggesting that the domestic postal and telegraph rates of each member country be made to apply for the whole of Scandinavia. Furthermore, uniform zoning regulations for telephone service within the entire region were also recommended.

In the spheres of public health and social legislation fundamental results had been attained before the Nordic Council came into existence, but the Council recommended further development of this successful cooperation.

The Council stepped into a lively traffic discussion, which has been going on for some time, when it invited the Danish and Swedish governments to carry out research that could throw light on the economic and

practical problems involved in the construction of a bridge over, or a tunnel under, the Sound.

For a number of years an inter-Scandinavian government commission has been striving to find ways and means for economic cooperation between the countries of the North. In a fourth recommendation the Council, expressing its belief that close economic cooperation would strengthen the economy of the individual countries, requested that this commission publish its findings at the earliest possible moment. An exhaustive debate on economic problems had not been on the Council's agenda for the first session but will be one of the main features of the second session which will take place in Oslo in August of this year.

A recommendation which aroused general interest was one suggesting that the governments investigate the concrete and practical steps necessary for successive removal of the inequalities in legal status between native born citizens and citizens of other Northern countries domiciled in the same country.

In the cultural field the Council put forward a number of valuable suggestions and proposals, among these the desire to see published a Parliamentary Bulletin that would spread knowledge of the work of the Nordic Council and of the individual parliaments among the peoples of the North.

During the past few years much work has been done to bring about freer travel conditions between the Northern countries, a matter of deep interest to the peoples of Scandinavia. The Council recommended further positive steps in this direction and called upon the governments to continue their investigations into the advisability of abolishing passport control also for non-Scandinavians at the frontiers between member countries so that the entire region would form a single passport union in which control would be necessary only at the port of entry.

Before separating after its first session, the Nordic Council agreed to accept an invitation from Norway to hold its second ordinary meeting in Oslo during the first half of August 1954.

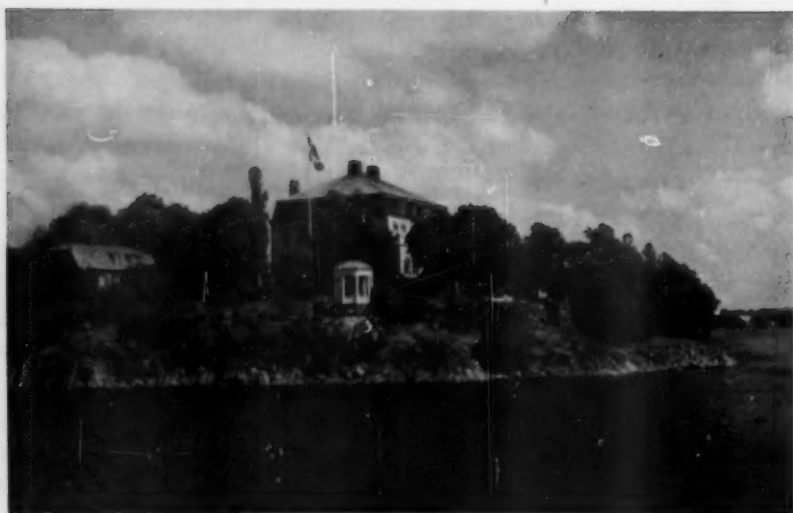
In the intervening period the governments will have examined the recommendations transmitted to them after the first session, working in close contact with one another, as in almost every case results are dependent upon joint treatment. Thus, the establishment of the Nordic Council means not only much closer contact between the parliaments

and political parties but also between the several governments of the Northern countries.

Nor is it of less significance that the appearance of the new body has greatly contributed—and will continue to contribute—to the focussing of public attention on Northern cooperation. This applies not only to the European and American press but also to the press of the Northern countries themselves. Furthermore, the augmented interest of our own countrymen will result in a growing demand from the voters and the national parliaments for concrete results from the work of the Council. All in all, it is with full justification that the first session of the Nordic Council has been described as a significant milestone in the history of Scandinavian cooperation.

Prime Minister Hans Hedtoft is the leader of the Social Democratic Party in Denmark. He was elected the first President of the Nordic Council at its meeting in February, 1953.





C. G. Rosenberg

WALDEMARSUDDE SEEN FROM THE WATER

PRINCE EUGEN'S WALDEMARSUDDE

BY HOLGER LUNDBERGH

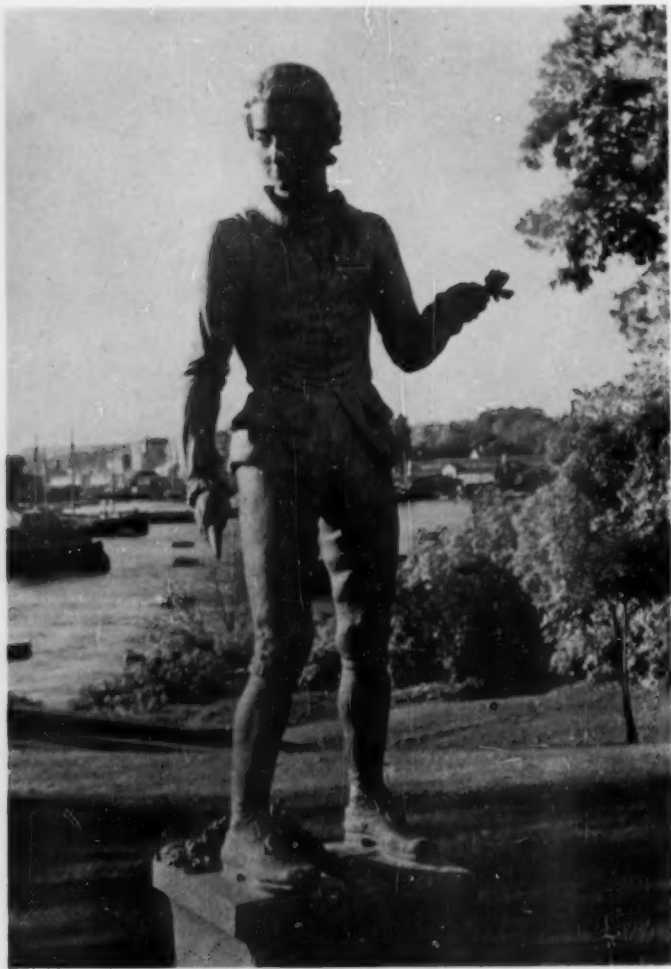
THOSE WHO APPROACH Stockholm from the water witness a scene of unparalleled beauty as their steamer from the Baltic threads its way past the thousands of islands and skerries that form the capital's famous archipelago, and noses into the busy inner harbor. Before their gaze lie the ancient gabled houses and graceful church spires of the seven-hundred-year-old "City between the Bridges." To the left looms the rugged palisades of Söder, the Southern Borough, and immediately to the right spreads in rich verdure Djurgården Park, once a royal deer preserve, with mighty groves of oaks, some of them nine hundred years old, rolling, flower-sprinkled fields of grass, and winding bridle paths.

On a wooded promontory, jutting out from Djurgården into the harbor, with a sweeping view in three directions, lies Waldemarsudde, the white villa, which for over forty years was the Stockholm home of the late Prince Eugen, Sweden's royal artist. It was here, in the large studio on the top floor, with a vast window to the northern sky, that he

*THE LATE PRINCE EUGEN**C. G. Rosenberg*

created many of his most famous paintings. It was here, in the handsome rooms on the ground floor, which combined stateliness and a rare artistic taste with comfort and a sense of warmth and intimacy, that the royal host entertained numberless friends and acquaintances of many professions and nationalities at large functions, or, more often, at little dinners or buffet suppers, at which the conversation vied with the champagne in sparkle. It was here, in the nearby art gallery, which he designed himself, that he gathered an inclusive, but catholic, collection of contemporary paintings and pieces of sculpture, and where many of his own canvases are effectively hung. It was here, in the surrounding magnificent garden, that Prince Eugen's innate horticultural skill was evident at every turn. It was here, on August 17, 1947, that he died in his eighty-second year after a remarkably rich life—rich not the least because he was always happy and ready to give freely of himself, to share his time, his knowledge, his interest and sympathy with persons and groups who came to him for help and advice.

It was a typical evidence of this generosity that made him donate Waldemarsudde, complete with its art collections and other inventories,



C. G. Rosenberg

*"YOUNG LINNAEUS"**Sculpture by Carl Eldh at Waldemarsudde*

to the Swedish Government. In his last will and testament, dated exactly two months before his death, he offered this unique treasure as a gift to the people, with "the wish and hope" that the administration of Waldemarsudde would be entrusted to the City of Stockholm.

With great piety and tenderness, his "wish and hope" were carried out by the group appointed by the testator and chosen by the authorities,

*C. G. Rosenberg**THE TERRACE WITH THE STATUE OF "NIKE"*

and after certain necessary alterations had been made in the building itself as well as in its surroundings, Waldemarsudde was opened to the public in June, 1948. The transformation ranks among the most happy of its kind ever undertaken. For in less than a year the beloved private home of the artist prince was made into a living museum where the owner's spirit seems everywhere evident. Tact and care motivated those

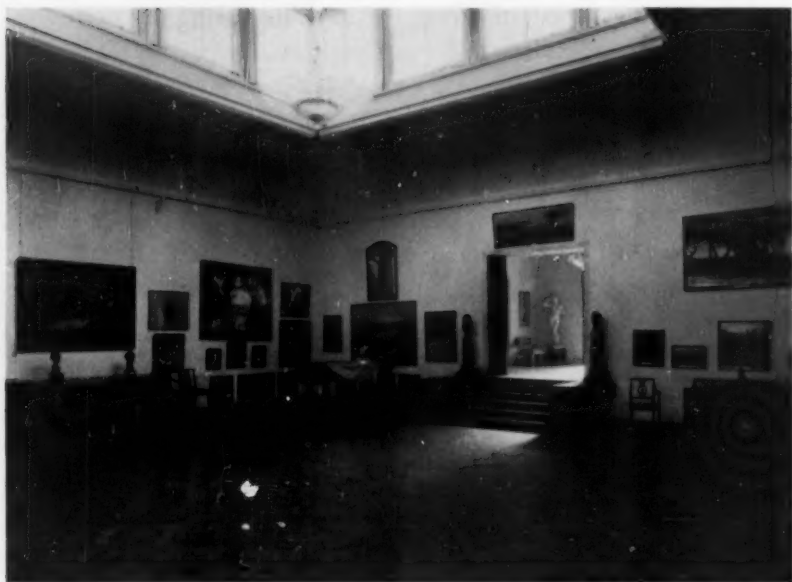


THE MAIN FAÇADE OF WALDEMARSUDDE

in charge, and in its essence Waldemarsudde remains today the handsome abode it was originally designed to be. The greatest credit for this almost imperceptible metamorphosis goes to Dr. Gustaf Lindgren, director of Waldemarsudde, who for several years before the death of Prince Eugen was the Curator of his large art collection.

It is difficult to think of a more perfect setting for the home of an artist than this particular wedge of Djurgården, and it is easy to see why it early attracted the eye and the heart of Prince Eugen. Djurgården, which first got its name in 1579, when King Johan III turned it into a deer park, today retains much of its early bucolic charm, and many are the buildings from former days that still stand proud and untouched among the wide-branched oaks. One such venerable structure is an old mill, built in 1785 and situated on Waldemarsudde's premises, which has become a famous and familiar landmark, indelibly associated with the neighboring white edifice and rectangular art gallery.

Sky and water form a wide and glittering foreground, the trees provide a green, luscious backdrop, the rocky shore bears reminders of the granite on which Stockholm and its surroundings are founded. And it was here, on the land above the point that juts out into the scalloped water, in view of the puffing tugs and the snow-white excursion steamers, and the brown-sailed wood billies, and the gulls careening under the strolling clouds, that Prince Eugen decided to build his home. His old friend, Ferdinand Boberg, the noted architect, was called in to make the

*Olof Ekberg*

THE LARGE HALL IN PRINCE EUGEN'S ART GALLERY

drawings. Together they planned and worked. Ground was broken in 1903, and not more than one year later Waldemarsudde was completed. Many and wide were the journeys made by Prince Eugen in the succeeding forty years, and few were the summer months spent under its black mansard roof. But Waldemarsudde always remained his one true home, to which he came back with a sense of utter satisfaction. It was spacious, yet compact; it provided elegance where it belonged and the utilitarian touch where it was desired. It was good to look at, and to be in, and it communed with the breathtakingly beautiful outdoors through wide windows and by means of large terraces and loggias. The Painter Prince, also known as the Flower Prince, here found an opportunity to revel in his great love for plants and trees. In a short time, the gardens around Waldemarsudde were burgeoning, and the beautiful corner flower room on the ground floor amply earned its name at any time of the year.

From the immediately surrounding beauty, whether spring had barely touched the stern poplars, or winter lay white and serene over the stubbly grass, the artist brought to his large and functional studio literally endless ideas, suggestions, and sketches for landscapes in many media,

painted on canvas, wood, or cardboard, each mirroring the swiftly passing mood of the tree-and-water Stockholm landscape that he made so individually his very own.

In the years that followed he was attracted by other vistas and impressions. Tyresö, in the inner Stockholm archipelago, held him for a few summers. Later he built a charming retreat not far from the shore of Lake Vättern, in Östergötland, where his brush caught dramatic flashes of sudden summer storms over the water and gigantic clouds building turrets and battlements above the rows of wheat shocks parading toward the quickly turbulent lake. Still later he sought himself to the very southernmost tip of Sweden, to Kivik, in Skåne, a land of undulating dunes, blindingly white beaches, accentuated by stiff, olive-green grasses, seen against the velvety blue of a sun-dappled sea.

But to Waldemarsudde he was ever faithful, and upon each return, with renewed vigor and with freshly appreciative eyes, he put on canvas the sudden flash of water glinting through the arthritic branches of the century-old trees, or the dim, ghostly vision of an excursion steamer, heading back to the city in the opalescent afterglow of a tremulous August night, or the blue-white hush of a four-foot snow wrapping cotton wool around bushes and marble statues. Or hayricks in Friesen's Park, a sun-baked view of Djurgården which he finished painting on July 17, 1947, just one month before his death. Djurgården remained his love and his challenge; he could not exhaust it, neither did it exhaust him.

After long hours of work, however, came welcome relaxation. Gregarious as a host, warm-hearted and outgoing, and possessing that friendly, searching interest which is a characteristic of the Bernadottes, for many years he assembled at Waldemarsudde at small or large gatherings men and women who offered him both solace and stimulation. The invitations, even for dinners, were usually written by himself on the plain card that bore the simple engraved legend: "Prins Eugen," stating what kind of function he had planned, and the time, sometimes adding a few words to tell the purpose of the gathering, or naming the person around whom the evening centered. There are many who remember his voice on the telephone, with no benefit of a secretary or aide, asking whether Wednesday the third of February were suitable to come to Waldemarsudde for a little dinner.

And those who came to the tall front entrance were possessed by the same mingled sense of excitement and expectation, and comfort and



THE OLD WINDMILL AT WALDEMARSUDDE

C. G. Rosenberg

assurance, too. For they knew that before them stretched a few truly golden and unforgettable hours. They were curious as to who would be there, they were interested in what turn the always spirited conversation might take. They anticipated a superbly composed and prepared repast. And they warmed, as they had in the past, at the thought of their host and his inimitable brand of hospitality.

The big door swung open, and there was the paneled entrance hall, with the white marble St. George forming a lovely newelpost for the stairway leading to the second floor, and the coatroom to the left and partly under the stair. Then the door to the large drawing room was opened, and there, either framed by a lovely northern sunset or brilliantly lighted by the heavy crystal chandelier, stood Prince Eugen, ready to receive his guests.

Even in his advanced age, there was an electrifying quality about his person. The observant look from under heavy eyelids was keen and youthful, and warm and youthful was his ready smile, and youthful, too, his quick, sure, eager step. There was magnetism in his spirited talk that could touch upon, or delve deeply into, a score of diverse subjects. He loved to agree and be agreed with, but a bright tilting of ideological lances satisfied him even more. Yet he was ever mindful and kind. And through it all flowed like a benison his fresh and bubbling humor.

It was this that he gave his guests through the long and often vocal dinners, when ideas and opinions were tossed like gay flowers across the table in the blue and gold dining room, and that later spilled over, undaunted, feeding on itself, in the flower room, or in his dark mahogany library. And it continued back into the entrance hall again, when wraps and hats and overcoats were at last collected and a reluctant adieu was said.

The enormously positive personality of the late master of Waldemarsudde still inhabits the noble rooms of the white chateau. For though, of course, it has all changed, the surface remains almost the same, and the echo of the past is vibrantly alive. It touches the visitor at every turn, and perhaps most forcibly, and yet most tenderly, in the large studio, where not only easels and canvases, but brushes, palettes, and paintboxes, and even the artist's white smock are preserved. Hundreds of visitors knew Waldemarsudde intimately during Prince Eugen's occupancy, and carry with them a golden host of memories. To many others, the white linen coat brings vivid recollections of the artist, sketch-

ing from his studio-automobile in Djurgården, or Haga, or on Söder, intent on his work, oblivious of crowds and traffic. And to all, young and old, Swedes as well as foreigners, his name means first and last one thing indelibly: the master portrayer of the Swedish landscape in its changing moods and seasons, and, above all, the inspired and unapproached depicter of his country's lovely capital.

*Holger Lundbergh, Swedish-American poet and essayist,
has contributed numerous articles to the REVIEW.*

SPRINGTIME

BY FRIDRIK HANSEN

Translated from the Icelandic by Jakobina Johnson

Fair and radiant world of beauty,
Life renewed, intense and strong!
Day of sun and day of gladness,
Far and near a vibrant song.
Angel-wings of love and springtime
Moved by longing sweet and true!
In the south hear swans rejoicing
Over moorland lakes of blue!

Distant hills in mood exalted
Wear a halo of repose.
Over white and gleaming glaciers
Misty clouds are folded close.
O the joy of waking, waking,
To a longing sweet and true!
In the south hear swans rejoicing
Over moorland lakes of blue!

Sunlit fount of silent spaces
Let me drain your brimming cup!
At the call of brooks and streamlets
Sheltered flowers are looking up.
Scene of beauty ever cherished,
Golden light o'er uplands blue!
O the joy of waking, waking
To a longing sweet and true!

FROM "HIGH TIDE AT MALAHIDE"

BY OLIVER ST. J. GOGARTY

O H, look at the ships
With their sails coming down
And the wonderful sweeps
That are steering them still
To the little gray town
On the green of the hill!
Are they Norman or Norse
Or descendants of Conn
Returning in force
From a lost British town,
With women and loot now the Roman is gone?
They are Norse! For the bugles are wild in the woods,
Alarms to the farms to look after their goods:
To bury their cauldrons and hide all their herds.
They are Norse, I can tell by the length of their swords—
Oh, no; by their spears and the shape of their shields
They are Normans: the men who stand stiff in the fields
In hedges of battle that no man may turn;
The men who build castles that no one may burn;
The men who give laws to the chief and the kern.
Salt of the earth,
Salt of the sea.
Norman and Norse
And the wild man in me!
The founders of cities,
The takers of fields,
The heroes too proud to wear armor or shields,
Their blood is in you
As it cannot but be,
O Townsmen of towns on an estuary!

NOTE: The estuary of the Swords River flows east past Malahide into the Irish Sea. There is a round tower (eighth century) at Swords which shows that Swords possessed some ecclesiastical foundation at that early date and as the ecclesiastical houses were usually built of stone, they were the safe deposits for the portable wealth of the district. This made them objects of raids by the Norsemen who pillaged for two generations before they established towns. This extract envisages such a raid.

THE NORWEGIAN MUSK-OX EXPERIMENT

BY JOHN J. TEAL, JR.

FOR an animal of retiring habit and remote habitat the Arctic musk-ox has drawn more attention in recent years than might seem its due. This is because it is seriously considered as an animal suitable for domestication, in spite of the fact that its present natural range is the Canadian Arctic Archipelago, Peary Land, and northeast Greenland—well beyond the limits of agriculture. It can be supposed that wild horses or goats similarly excited discussion among our Neolithic ancestors during the long ages in which those animals' various merits were weighed.

The musk-ox has not yet been domesticated (by which is meant that it has not yet been bred through several generations in captivity), but it has supplied meat for countless Arctic expeditions, has been brought home by sealers as an exotic pet, has appeared in zoos, and, quite recently, has been transplanted to areas closer to humans. The success achieved by its attempted domestication depends in large measure upon knowledge gained from these experiences. Of these, none has been more important or exciting than the efforts of the Norwegians to transplant the musk-ox, as a wild animal, to Svalbard (Spitzbergen) and the Dovre Mountains of central Norway.

The musk-ox is the victim of a curious slander: it has no musk and is not an ox. Actually, it resembles a foreshortened yak, with long shaggy hair covering a thick blanket of wool, and yoke-shaped horns which in the male join in a broad bony structure on the forehead. Its name is derived from the frantic search by early explorers for musk, a base for perfume. Although the animal had no musk it was believed that home support for further exploration might

be encouraged if the animal had something to recommend it. It has also been called the ovibos, or sheep-cattle, although its nature more resembles that of a goat. When cornered, a musk-ox herd forms a hollow circle, heads and horns out, calves in the middle.

No newcomer to the European scene, the musk-ox once roamed the edges of the great ice sheets as far south as France where its bones have been found mingled with those of the horse, auroch, and reindeer in the camps of ancient Stone Age hunters. Following the retreating glaciers northwards, it was exterminated in Eurasia and the region occupied by the United States, and also about a century ago in Alaska where rifle-toting Eskimos found its defense formation an invitation to mass slaughter. The ninety animals found today on Nunivak Island in the Bering Sea came originally from calves captured in northeast Greenland.

The introduction of musk-ox into Norway may be credited to Docent Adolf Hoel and the Norwegian Polar Institute. It was considered that the mountain areas offered a suitable environment for the animal, and that if it bred it might someday become a valuable natural resource. On Svalbard conditions were the same as in northeast Greenland, and it was expected that the animal would have little difficulty in making the transition.

In the summer of 1929, as soon as the drifting ice along the coast permitted passage, the Norwegian Polar Institute sent its expeditionary ship into the islands and bays of northeast Greenland where Norwegian *fangstmenn* trap the Arctic fox and where the hills and flat plains support several thousand musk-oxen. By the simple expedient (and the



TWO COWS WITH THEIR CALVES IN SVALBARD

only capturing method yet used) of shooting the adults and grabbing the calves, six were taken from Ymer Island and two from Myggbukta, and brought back to Norway. At the same time ten more calves, ranging from two to three years old, were bought from Norwegian sealers who had captured them on Greenland the year before and ferried them home to Alesund where they were kept for many months in a barn. Barn life did not agree with them, however, and, to quote their owner, "... at last looked like being dying animals." They were therefore allowed to roam, and although it was a winter with heavy snow they foraged along the shores eating seaweed and scattered vegetation. By the summer they were fully recovered and in fine shape. In the autumn of 1929 all these young calves were shipped north to Svalbard, one dying on the journey, and were released at the site of an abandoned mine in Advent Bay, off Isfjord.

That transplantation occurred twen-

ty-four years ago, and in the interval the calves grew to maturity, spread out through the valley systems surrounding immense Isfjord, and the stock passed through several generations. During the Second World War they proved their value in an emergency. When German battleships entered Isfjord and shelled and burned the mining settlements, a number of the Norwegians escaped to the mountains and glaciers with their rifles and skis to form the nucleus of a group which eventually drove the Germans off. Short of provisions, especially the fresh meat needed in the Arctic, these men were able to provide themselves with food by hunting the wild musk-ox. Today, up in their distant cabins in the high passes, one can see the bleached skulls of these animals hanging on the walls.

The role played by the musk-ox in this campaign, although invaluable to the soldiers, was a loss to its total population. The musk-ox is not an amorous animal and the cows suckle their calves



TWO YOUNG CALVES WHICH WERE CAUGHT IN 1950 AND ARE KEPT IN AN ENCLOSURE ON A FARM IN THE DOVRE MOUNTAINS

for two years, and reproduction is slow paced. In the years that followed never more than six or seven were seen in one group until, in 1950, a herd of eighteen, including six newborn calves, was found by the author and his wife.

Since the war the main work of the Polar Institute with musk-oxen has been in the Dovre Mountains in central Norway. The first calves were released in 1932. These seemed to thrive and grow fat in the highland meadows, and when they came into contact with cows or sheep mixed peacefully with them. In April of 1936 four cows were killed in a snowslide. In 1938 two more calves were captured and placed on Dovre. Two years later, in spite of the loss of cows, the herd numbered seventeen animals. All of these were killed by the Germans in 1940.

In 1947 the Polar Institute began its experiment again by capturing seven yearlings on Kuhn Island and placing them on Dovre. Lacking a leader ox,

the calves scattered in all directions, and two were found dead the following winter. The other four survived, apparently healthy. In 1949 four more calves were captured in Greenland, but the ship was caught in the ice and only one lived to come to Norway where it was put in an enclosure on the establishing farm at Dombås.

Meanwhile, in 1948, ten more calves were brought to the region of Istind near Bardu in northern Norway, but these evaded observation until recently when they were found to be full grown animals.

Since these calves were captured the Polar Institute has brought back more each year from Greenland. They are kept over the winter on the farm at Dombås, and released the following summer if they are in good condition. During this period on the farm they are kept, in effect, as domestic animals, and important information has come forth regarding their feeding habits, sick-

nesses, and peculiarities. It has been learned that the calves must have milk for at least a year, and may be fed dry hay, willows, and porridge. The calves tame very easily, and after the first year are not afraid of people or other animals. The farmer in charge of them, Johan Angard, claims that he would rather have them as domestic animals than any others. His wife gathers their wool, spins it into yarn, and knits handsome gloves which are both warm and light.

The musk-oxen which have been released on the Dovre Mountains are checked periodically, and efforts are made to keep the animals together so that they will breed. Thus a new herd

has been established which, barring a catastrophe, will soon turn the mountain regions to greater utility. Perhaps, when its numbers have greatly increased, Norwegian farmers like Johan Angard will attempt its domestication.

The results of the Norwegian experiment serve as an encouraging basis for the project in northern New England of domesticating musk-oxen captured on Ellesmere Island in Canada. It is hoped that the animal, which is able to stay out-of-doors all winter without barns or silage and which yields a good beef and the finest of wools, will be useful not only for Arctic husbandry but also for the many sub-marginal farming areas in our northern states.

John J. Teal, Jr. has traveled extensively in the Arctic and has written numerous articles dealing with the Polar regions. His book, The Arctic in World Affairs, will be published this year. He is the Executive Vice-President of the Vermont Animal Research Foundation in Bethel, Vermont.

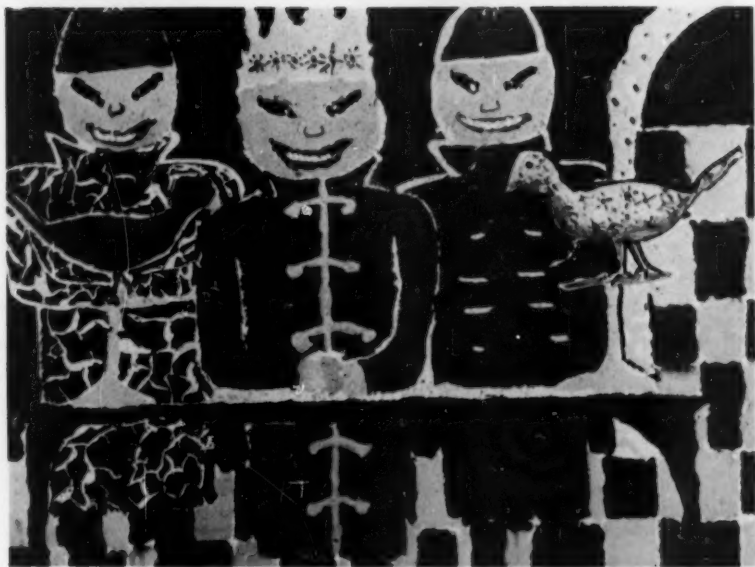
TRANSLATED BIRDS

BY LAURA BENÉT

WHERE the birds hovered
 Silences gathered,
 Slow peace descended on sorrow; the still air
 Was gold highcolored, welcoming
 As though all newly crowned
 A king stood there.

When the birds sang—
 No harp was needed or the sound
 Of pipes or flute;
 While soaring to an invisible height,
 Drifting, fluttering ever flowing,
 The eager choir was lost in light.

So the bright birds became
 A lonely man's companions, for he knew
 They too had risen from dust, were mounting now
 To where in gardens of perpetual sun
 Inquisitive angels nodded heads to say,
 "These aspirants have been too long away."



Drawing for "The Nightingale" by a boy in the United States

CHILDREN ILLUSTRATE ANDERSEN

BY BØRGE THØFNER

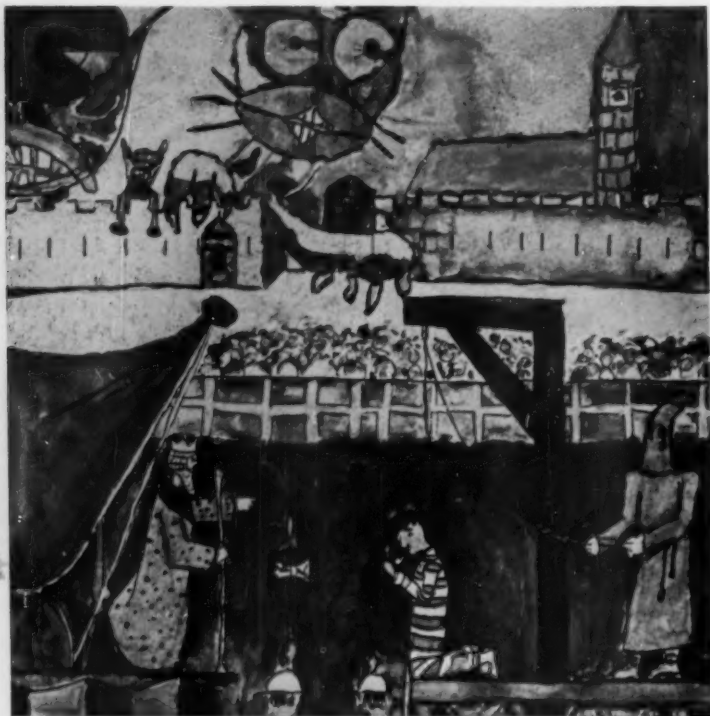
WHO can draw a good picture to illustrate a scene in one of Hans Christian Andersen's fairy tales?

This question was asked school children throughout the world about three years ago by the Danish section of the "Save the Children Federation." And the question did not remain unanswered! Children from no less than forty-five countries responded by drawing illustrations for ten of Andersen's tales, and thousands of drawings were sent in to the various national sections of the international Federation. 2500 of these entries were then selected for an exhibit which opened at Copenhagen's Tivoli last summer.

It was indeed a good idea—some peo-

ple call it a stroke of genius—which was presented to *Red Barnet* (the Danish affiliate of the "Save the Children Federation") by the attorney Kaj Simonsen in 1950. The plan was subsequently introduced at the international "Save the Children" convention in London that summer, whereupon the assembly decided to sponsor a world-wide drawing competition in the name of the "International Union for Child Welfare," with the Danish section acting as its secretariat.

One might suppose that there would be many other and more effective ways in which "Save the Children" might aid all the millions of youngsters who are undernourished and in need throughout the world. It might seem that sponsoring



*Drawing for "The Tinder Box" by a boy
from Monaco*

an international drawing competition among hundreds of thousands of school children would be entirely outside the scope of a Danish welfare organization. But there was a serious purpose behind it all. There is no doubt that the children had great fun in the creation of their work, and the spectators have had no less enjoyment, but the real purpose has been to raise money for children in need.

The exhibit, which closed in Copenhagen last autumn, is now being shown in other countries. The proceeds from these exhibitions will go to the "Save the Children" organization in each country and will be used to alleviate suffering

and want among the children. In this way talented children, by just using their native ability, are able to help their comrades in need. This was the underlying idea and purpose of the international drawing competition.

Following the decision in London, "Save the Children" immediately tackled the assignment. The Hans Christian Andersen Societies in Copenhagen and Odense had already selected the ten fairy tales which were thought to be most suitable for illustration purposes. The ten tales were: "The Ugly Duckling," "The Little Mermaid," "The Little Match-Girl," "The Dauntless Tin Soldier," "The Tinder Box," "The Em-



*An illustration for "The Emperor's New Clothes"
by a 9-year-old child from West Germany*

peror's New Clothes," "The Nightingale," "The Princess on the Pea," "The Swineherd," and "Thumbelina."

The rules and regulations of the contest were the same in all countries; the main provisions stated that the children themselves, without help or advice from adults, should express on paper their conception of a situation or of one or more characters in any one of the ten fairy tales. Invitations to participate in the contest were sent to school children throughout the world, and as many as forty-five countries were represented in the contest. They were: Algeria, Argentina, Australia, Austria, Brazil, the Canal Zone, Chile, Costa Rica, Cuba, Denmark, Egypt, Eire, England, Fin-

land, France, Guatemala, Iceland, Israel, Italy, Japan, Luxembourg, Malta, Mauritius, Mexico, Monaco, Morocco, the Netherlands, New Zealand, Norway, Peru, the Philippine Islands, Portuguese East Africa, Spain, Sweden, Switzerland, Thailand, Trinidad, Tunisia, Turkey, the United States, Uruguay, the Virgin Islands, West Germany, Yugoslavia, and finally Polish children who live in exile in England.

It had, incidentally, been hoped that this competition might break through those walls and iron curtains that separate the peoples today and thus get children in *all* countries to participate, but in this the sponsors were disappointed.

The next question was: Are Hans



Drawing for "The Little Mermaid" by a young artist from Switzerland

Christian Andersen and his tales really well known among all nations, or has his importance been exaggerated just because he means so much to Danish children? The answer was that Andersen is indeed well known. In two countries only, namely Egypt and Thailand, there were no translations of his works. However, the desire to participate in the contest was so great that steps were taken immediately to publish the ten fairy tales in Arabic and Siamese. In Spain one had only a very old and unsatisfactory edition, but happily the contest was the occasion for the ten tales being newly translated and republished.

Unfortunately there is no complete tally of how many children throughout the world took part, but we are not too far off when we say that there were millions. As an indication, we can point out that in Switzerland there were no less than 12,000 children taking part, in Sweden 17,000, in Japan 80,000, and in Italy about 200,000 children.

In each of the various participating countries a national exhibition was arranged, at which the one hundred best drawings were selected. The drawings of Japanese children, for instance, were first exhibited in Tokyo, Osaka, and Hiroshima, the Siamese drawings in



*Illustration for "The Ugly Duckling" by
a little Japanese artist*

Thailand, and those of the American children in several cities in the U.S.A. A final international judging was impossible for several reasons and was never intended to take place. For the children the element of competition consisted in having his or her drawing chosen as one of the one hundred best and thus be eligible for the international exhibition. Truly, it was no easy task for the national committees of judges to select the one hundred representatives from each country among the several thousand entries.

Each participant received a beautiful diploma from the "Save the Children" organization as a souvenir of the contest.

In due course the best drawings from the many lands arrived in Copenhagen, and on May 1, 1953, the exhibit was opened in Tivoli Park. The opening ceremonies were held in the presence of

Queen Ingrid, and among the speakers were Mrs. Fuglsang-Damgaard and Mr. Flemming Hvidberg, the Minister of Education.

The exhibit comprises 2500 drawings in all. Among them one sees, for instance, pictures that illustrate "The Emperor's New Clothes" as conceived by children from entirely different environments. There are all possible versions of an emperor, from the very artistic ones, which are indeed better than those drawn by most adults, to the more usual children's drawing where the emperor has only a round head and lines for body and legs. Moreover, the drawings demonstrate how the children have understood and enjoyed the deception on which so many of the tales are based. But no matter how varied the drawings are in their execution or in national characteristics, the children have almost always called attention to the climax of

the story—the exposure of the fraud or the deception. "But he has nothing on!" said a small child. And this child, pointing at the emperor, who walks around only in his shirt, appears on a great many of the drawings.

It is very evident that exciting situations and the dramatic element in the story have especially appealed to the children's imagination. Certain phrases in the fairy tales may also attract the attention of a child, a fact which is illustrated by many of the drawings. It also seems that the drama in a situation is what mostly has appealed to the boys, while the girls have been mostly attracted to the more poetic and romantic tales as for instance "Thumbelina" and "The Little Mermaid." There were, incidentally, many kinds of mermaids shown at the exhibit, from the real "pin-up" type to the strangest fish-like beings.

One of the drawings, a very good one in pretty water colors, is signed "Margrethe" in the lower right hand corner. It has been drawn by a real princess.

Does it sound like a fairy tale? Perhaps so, but it was actually drawn by Princess Margrethe, the heir to the Danish throne, and was selected without the committee knowing who the artist was.

It is quite impossible to do justice to this exhibit in a short article. Some of the pictures are real works of art; some pictures are in black and white, others constitute an explosion of radiant colors. One may walk around the exhibition hall for hours and ever find something new and interesting to enjoy, humorous new details, beautiful color combinations, and more than anything else—that spontaneity which characterizes the work of children.

One cannot help perceive the spirit of Hans Christian Andersen hovering over the exhibit, and one finds oneself asking the question: "What would he have said if he could have seen all these drawings?" Perhaps he, nodding his head and hiding a tear, would have answered: "This is truly one of the most wonderful of all fairy tales!"

Børge Thøfner is an executive in the Danish section of the "Save the Children Federation."



Illustration for "The Little Match Girl" drawn by a 14-year-old in Thailand



Port of Seattle

THE FLEET AT FISHERMEN'S TERMINAL, SALMON BAY, IN SEATTLE

THE SEATTLE FISHERMEN'S FESTIVAL

BY SONYA LOFTNESS EVANS

LORD of the everlasting hills
God of the boundless sea;
Help us through all the shocks
of fate
To put our trust in Thee.

When nature's unrelenting arm,
Sweeps us like spray away,
Maker of man, be Thou our strength
And our eternal stay!

When blind, insensate, heartless force
Puts out our passing breath;
Make us to see Thy guiding light
In darkness and in death!

Beneath the roll of sounding waves,
Our best and bravest lie;

Give us to feel their spirits live
Immortal in the sky.

We are Thy children, frail and small,
Formed of the lowly sod,
Comfort our bruised and bleeding
souls,
Father, and Lord, and God!

Lord of the everlasting hills,
God of the boundless sea,
Helps us through all the coming days,
To put our trust in Thee!

To the fishermen of Seattle, most of
them of Scandinavian descent, this hymn
is an important one. It is a hymn writ-
ten for them, a hymn sung for them as

*Sven Christensen*

THE FISHING FLEET IN BALLARD HARBOR, SEATTLE

a prayer of Godspeed and safe return each spring as they leave the port of Seattle, the largest halibut and salmon port in the world, for the treacherous fishing banks off the coast of British Columbia and Alaska.

This spring, this hymn bears special import, for it will mark the 25th anniversary of Seattle's famed Fishermen's Festival. Once again the fishermen will throng the First Lutheran Church in the section of Seattle known as Ballard, the center of Seattle's Scandinavian colony. Once again they will lift their voices to sing, "The Lord be with us when we sail upon the lonely deep." Once again they will pray for safe seas and good fishing, for safe return and bountiful harvest.

These are reverent men. In the simple beauty of the Ballard Church, with its

arched and raftered nave, the gray afternoon light will pierce the church's stained windows, and brush the altar with a dull, yellow luster. The pastor speaks with earnest supplication, seeking God's blessing upon the lives and ships of Seattle's fishermen. For though their ships are modern and seaworthy, storms and high seas are part of the great unknown as these fishermen sail to Kodiak Island, the southern Aleutians, the Bering Sea—on a voyage to last weeks or even months.

The Seattle fishing colony numbers some seven or eight thousand men, of which the great majority is of Norwegian birth or descent. In fact, it is estimated that 90% of the fishing fleet is owned by Norwegian-Americans. But there are also many Swedish-Americans and Finnish-Americans among this har-

*The Seattle Times***THE SERVICE IN THE BALLARD FIRST LUTHERAN CHURCH**

dy lot. Seattle's halibut fleet is today the largest in the world and its yearly take is valued in the millions.

The founder of the Fishermen's Festival, Rev. O. L. Haavik, at first observed a sort of Godspeed service for fishermen in his own congregation, at the regular service; then, encouraged by the requests of the fishermen themselves, the pastor inaugurated the festival as an annual affair at such a time when all fishermen, of all creeds, could attend. The first inspiration for such a festival came when Pastor Haavik was preparing his sermon for the Fourth

Sunday after Epiphany. The text for that day tells how Jesus, sailing with his disciples in their boat in the midst of a storm, rose and calmed the winds and waves. Knowing that many of his parishioners would soon be leaving for their annual fishing trips, he sent out invitations to them, and to all fishermen, to attend the special service to be held for them.

The Festival met with an immediate and enthusiastic response from both the fisher folk and the public in general. On each occasion, when possible, the Governor has journeyed from the State



BALLARD FISHERMEN SAYING GOODBYE TO PASTOR ARNOLD F. ANDERSON

capital to be present at the Festival, stating, "Each year we send the fishing fleet out to harvest the resources of the sea, knowing full well God will provide. . . . We should be thankful for this and the other resources of our great country." Messages are read from the State Senators, from the president of the Lutheran Church, from city officials and dignitaries in the fishing industries, who believe, with the founder of this service, that God's blessing should follow the men to sea.

Pastor Haavik, a man who remembers a boyhood of fishing along the coast of Norway, who himself spent three years on the fishing banks of the North Sea, knows fishermen, and knows the dangers that lurk in the sea. He knows these men are close to nature, close to God in their yearly battle with the elements.

Letters by the thousands, in appreciation for this Festival, have come from fishermen, many of them at sea, some fishing off the Cliffs of Dover, on the Banks of Newfoundland, in the North Pacific and Alaska, one from a captain who heard the Festival broadcast while crossing the Equator (the Festival has been broadcast a number of years through the nationwide facilities of American Broadcasting Company).

It is Pastor Haavik who has written the beautiful hymn in tribute to Seattle's fishermen. Now he is retired, but the Festival grows each year as it is carried on, in full tradition, by Rev. Arnold Anderson.

One of the essential parts of this service are the songs of native Norway, sung by the Norwegian Male Chorus of Seat-

tle, now in its 65th active year. At the Festival, the chorus sings four or five anthems in the Norwegian language, usually melodies familiar and dear to the hearts of Scandinavian fishermen since their childhood in the Old Country.

Following the devotions the Norwegian Ladies' Aid of the church serves a festive smörgåsbord to the fishermen.

Then as the pastor pronounces his blessing, Seattle's fishermen depart, and spirits high, return to the docks and their colorful fleet gleaming under a coat of spring paint. Engines come to life, lines are dropped from cleats, and Seattle's halibut fleet bids farewell as it sails northwards to the great fishing banks.

Sonya Loftness Evans is a free-lance writer who is a frequent contributor to THE REVIEW.



PIERROT CAN NEVER DIE

HIGHLIGHTS IN THE HISTORY OF THE DANISH PANTOMIME

BY HENRY HELLSSEN

Reprinted from the Danish Foreign Office Journal

The Tivoli Gardens, Copenhagen's time-honored pleasure gardens, are the last home of the Commedia dell'Arte in Europe. Every summer children and grown-ups shout for joy when the great peacock which hides the pantomime stage lowers its tail for the beginning of the classical play about Harlequin's tricks to win Columbine, the heroine who is guarded by the clumsy, good-natured servant Pierrot.

HER Majesty is too early, far too early. The opera does not start until 5 o'clock, but half an hour before, Louise, queen of Frederik V, is seated in her box giving orders for the performance to begin so that she may be back at the palace in time for the royal supper at 8. The musicians are still in the tavern and the chandeliers are just being lit. The candles sputter and the darkness recedes into the deepest recesses of the boxes. At the platform, in despair, stands Gluck. He has only two violins for the overture, and without a full complement of strings it sounds miserably thin.

We are in the year 1748 and the place is the great hall of Charlottenborg Palace in Copenhagen. On her way from Hanover to Denmark in 1740 Crown Princess Louise, daughter of George II of England, saw in Hamburg some opera performances under Pietro Mingotti, and she never forgot the impression which the music made on her. Now, as Queen of Denmark, she has persuaded the King to call in Mingotti and set up a small theater in the banquet hall. When the Queen is due there the quality come in strength, but the Queen is expecting and soon she stays away. Box office sales drop. To promote interest

Mingotti sets his players to rehearse short pantomimes, and this art form, in the original sense of a pantomime as a mimed play, is introduced into Copenhagen. Who performed in them we do not know, unfortunately, but we can guess that the dancing-master Angelo Francesco Pompeati was Harlequin and his wife Theresa Imer, Columbine. One of the first of these harlequinades—presented in the middle of January 1749 and found by Torben Krogh—has the German title *Der wegen seiner Liebste desperat gemachte Arlekin* ("Harlequin made desperate by his loved one"), is in two acts, and was sandwiched in between the regulation three acts of an opera.

The plot is the evergreen one: Harlequin may not have Columbine and so he tries to elope with her. In every possible disguise he endeavors to force his way into Pantaloon's house in order to free his lady-love. He disguises himself as a scissors-grinder, a servant maid, a long-bearded Jew, a tinker. In one situation Pierrot is certain that Harlequin is dead. He rips open his stomach, and to his horror two pigeons fly out of the cavity.

Of the actors only Theresa Imer plays any part today—as Casanova's lover! She is mentioned frequently in his memoirs, and the wayward paths of life took her eventually to London, where as Madame Cornelis she became a nightclub hostess on the grand scale. Society and, in particular, the *demi-monde* attended her great balls and gambled. She gave King Christian VII a splendid reception when he visited the English



The Pantomime Theater in Tivoli Park in Copenhagen where harlequinades are performed every day throughout the summer. The theater is grand chinoiserie and has nothing to do with China proper, but is like the China we imagine in our dreams.

court in a fortunate period of his life. But Theresa Imer, of whom Casanova does *not* give an attractive picture, died poor in a debtors' prison in Farringdon Street.

Harlequin's and Pierrot's Forebears

Harlequin, Pierrot, and Scaramouch were taken from the Italian masque, but they are much older in origin; they—or rather, their forebears—appeared in the earliest Greek theater. From Greece they migrated to other nations on the Mediterranean seaboard and there became naturalized. At Atilla—the modern Aversa, twelve miles from Naples—young men played merry farces; excellent miming was developed, and fas-

tidious Rome considered the Atillans an exceedingly intelligent form of amusement. In a white "sack-like" shirt—for the comedians *had to* be dressed in white—Meccus fooled about the stage. From him descends Pierrot.

Harlequin has not always been the elegant fellow of spangles and tripping steps: as late as the seventeenth century the motley squares were tacked loose on dark-colored tights to represent rags on bare flesh. And the black mask was intended (most likely) to suggest that Harlequin was an African, a Roman Negro slave. The horn on his forehead in old prints was probably only an immense wart. It is an amusing fact (told by Carl Roos) that old Harald Hesse, Tivoli's Harlequin for more than half a century, always made his black half-masks him-

self, and that he used to put a wart on his cheek—for that was the accepted thing! Harald Hesse was not intellectual and can scarcely ever have heard of the Atillans. But the two-thousand-year-old tradition lived on in him.

Henry III of France, son of Catherine de Médici, on the occasion of the convening of the estates at Venice in 1576, called in a troupe, the *Gelosi* (the "anxious to please"), which he engaged to perform at Blois. The figure of Pierrot thus made its entry into the great world. After performances at court, the troupe was given the theater in the Hôtel de Bourgogne in Paris and with a good deal of machinery it arranged a naval battle. A woman stripped by robbers and bound to a tree with only a thin veil round her loins caused the guardians of public morals to cry out about indecency, and Parliament expelled the players. Later Marie de Médici summoned another troupe, *Les Fedeli* to Paris, and had them play in the hall of the Louvre containing the Caryatides. The audience was not over-sensitive; even the Queen and her ladies burst out laughing when the Italians called things by their right names. On February 15, 1665, in the Salle du Palais Royal, fitted out by Richelieu, Molière presented *Don Juan*, or *Le Festin du Pierre*. The cast included a Pierrot (a peasant), and the players were clad in white smocks. Molière was on good terms with the Italian players and occasionally supped with them.

The Commedia dell'Arte took over the name of Pierrot in 1673, the year Molière died. Pedrolino was dead; Pierrot had taken his place. The white-powdered face was now part of the figure. But at Versailles Madame de Maintenon ruled over king and people. The Italian comedians had not abandoned their frankness, and the bigoted mistress hated them. When the Théâtre Italien had the audacious idea of performing a

comedy called *The Sham Prude*, the hammer fell: the Paris chief of police received from M. de Pontchartrain a letter—the King had dismissed his Italian players! Harlequin was thus driven from Paris, but he found an asylum in the markets of St. Germain and St. Laurent. Here the pantomime emerged as a work of art.

The monks of the abbey of St. Germain des Prés enjoyed a revenue from the great market, and money flowed so readily that it paid even very virtuous prelates to wink at the fact that every one of the ten commandments was broken. From eight in the morning till ten at night nine covered alley-ways and 340 booths were illuminated by thousands of tallow candles and the air was heavy with the reek of human bodies and brazen perfume. Here the pantomime was introduced in 1709. For it was in this year that the *sociétaires* from the Comédie Française, furious at having to share the favors of Thalia, declared war on the market theaters and made a devastating nocturnal raid on the palisaded terrain. The market theaters were forced to abolish the spoken word and necessity taught the gagged actor to express himself in mime. The words were painted on boards, and chubby little cherubim floated down among rose-colored clouds holding the texts in their hands, the wording being entrusted to the leading wits of the day.

One fine day Harlequin crossed the Channel. The journey from Paris to London has never been a long one. The English pantomime was born and still lives on at Christmas, only in its modern form there is not much harlequinade left, although the Clown, in one shape or another, is the figure that binds the episodes together.

John Rich gave Harlequin polish and an air of romance and he endowed Harlequin's wand with magic to account for all the many transformations. Fairies



When the curtain falls at the end of the pantomime, the children in the audience cry out in unison "Pierrot, Pierrot!" And Pierrot has to come forward to "say something." For children this is perhaps the most thrilling moment of the whole performance.

and wizards were introduced, and Harlequin was always on good terms with the fairies. In the *Commedia dell'Arte* Harlequin had been no more than a servant of the foppish Lelio. John Rich transformed him into a lover and made him Columbine's admirer. At the same time Pierrot became the doltish servant or Clown. We are getting near to Casorti and the Danish pantomime.

The Pantomime in Denmark

The Casortis planted the pantomime in Danish soil, but it was the Prices and the Petolettis who made it grow.

With a plasterer as dummy old Pasquale Casorti succeeded in 1800, after repeated refusals, in getting permission to open his booth at Dyrehavsbakken, outside Copenhagen, with his troupe of comedians *Det store italienske Selskab* ("The Great Italian Company"). His band consisted of 22 persons, and on July 3 he put on a pantomime for the first time, *Harlekin som statue* ("Harlequin as a Statue"). His son Giuseppe, already 51 at the time, was Pierrot. Philippo Petoletti probably played Harlequin and his sister, Columbine.

The following summer, in August,



Harlequin has become an elegant fellow with spangles and tripping steps.

they moved into the court theater at Christiansborg Palace, where the Prices had played the same spring, though until then there had been no performances there for many years. Casorti was unable to finance the enterprise on his own. He was assisted by his compatriot Antonio Cetti, later a maker of barometers in Copenhagen. The season opened with *Harlekin hustv af sin herre* ("Harlequin, his Master's Thief"), or *Den forstillede hund af kærlighed* ("The Dog transformed by Love"). People went only on Sundays when the playhouse at

Kongens Nytorv was closed, and nine different pantomimes were given. It was no gold mine for Casorti. Receipts were no more than the troupe "could consume from one time to the next, even with the most economical way of life." In 1802 the Great Italian Company went back to Hamburg. Giuseppe Casorti (Pierrot), however, remained in Denmark and settled in Vesterbro in Copenhagen. It was due to him that the tradition was preserved.

In Vesterbro there was an inn called "The White Swan." An English artiste, James Price, had purchased from the proprietor the right to build a wooden shed in the large garden adjoining it. On August evenings at dusk Price hung up small round lanterns with colored glass under the elms. Here he performed with his two young daughters. Madame Hannah Price, *née* Todd, unfortunately could not walk the rope, being in an advanced stage of pregnancy.

The following summer the shed was enlarged, the front-row seats were covered with red cloth, and a raised section was provided with four rows of planed forms. In July 1802 Giuseppe Casorti walked the tight-rope here. Balanced on the rope he consumed a whole meal. And he appeared as Pierrot in *Mekanisten* ("The Mechanician") and *Harlekins skelet* ("Harlequin's Skeleton"). He and James Price had found one another. But not for long. Price was dictatorial and Casorti wanted a say in things. His whereabouts the next ten years are something of a mystery. When he returned to Copenhagen in 1812 James Price was dead; according to legend he was choked by a chicken bone which stuck in his throat at Shrovetide when he was dining in a restaurant.

The first wooden building being dilapidated, Price's widow built a new and bigger theater further out along Vesterbro, in the garden of "The White Lamb"; it had an imposing gallery. The

band was enlarged with ten Petolettis, but the really great day dawned when Giuseppe Casorti came back. In 1817 the Prices opened their third house, *Morskabsteatret* ("The Fun Theater") on the site of the first; a wooden building in the style of a Greek temple with a gilt lyre in the pediment and a red tiled roof. But stage people, then as now, were quick to quarrel. Casorti left again in 1819, taking all the Petolettis with him.

He came back but was old and dismal, too stiff to play Pierrot. At home he was anything but cheerful. In 1826 he made his last grimace. The white face stiffened. He went to an apotheosis where the clouds were not painted.

Philippo Petoletti was granted in 1829 a license to set up his own theater at Blaagaard, across the Peblinge Lake near Copenhagen. It was a rather splendid affair and the stage was technically far superior to the Prices': lots of trapdoors in the floor for fairies and wizards to pop out of! But unfortunately it was impossible to get from the cobbled road to Blaagaard in wet weather without sinking into the mud or slipping into the ditch. Business was poor.

The attraction at Petoletti's was an English artiste family, the pantomimic Joseph L. Lewin and his three daughters. The father was not to the Copenhagen taste, but the daughters—! Flora was a floor dancer, Rosa played Columbine, Elisa appeared as the Muse. All successfully! And then one day Madame Hannah's sons managed to win over Petoletti's treasure. The Lewins accepted an engagement with the Fun Theater.

James and Johan Adolph Price were now, respectively, 29 and 25 years of age. But they failed in their attempts to win from Father Lewin the hands of Rosa and Flora. James was in love with Rosa and Johan Adolph was in love with Flora, and their feelings were recip-



*Tivoli's Columbine and
Pierrot in front of the bust of
Niels Henrik Volkersen.*

rocated. One October evening the Fun Theater gave a pantomime performance and for the finale Lewin, as Harlequin, was hoisted to the ceiling in a machine. While, still laughing, the audience left the house through the main door, Flora and Johan Adolph slipped out from a back door. They wasted no time in discarding their spangled costumes, for the minister of the Reformed Church was waiting in the courtyard. Up among the flies and the guttering candles hung Harlequin Lewin, shouting and yelling. He sputtered with ire in competition

with the nearest candle. Nobody would lower the machine. And Harlequin Lewin had to stay up aloft until the wedding was over.

The stern father never forgave the Prices their trick. He left Copenhagen and sought a new market for his pantomime fancies in German towns.

— — —
 "Pierrot is dead!" I stood holding my mother by the hand, watching the funeral procession. A brass band blared out. I cried, for I was no more than six.

"Pierrot is dead!" A few months earlier I had seen Pierrot on the stage in the Tivoli Gardens, and through him I had seen a new world, the world of fantasy. A delightful world, more fun than heaven and its angels; a world of fairies and wizards, and of Harlequin, shining so marvelously all over. There was indeed reason to cry.

— — —
 Pierrot's name was Volkersen and he was the Danish Pierrot, born of Tivoli in the soft light of the lamps; he was the tradition in the old gardens. Children loved him. "Say something, Pierrot!" they shouted, when he appeared before the curtain just before the peacock raised his tail.

When Tivoli opened, a theater was found not far from the entrance. It was renovated by Professor Dahlerup, the architect who built the grand *chinoi-*

serie which everybody admires today, and which has nothing to do with China proper but is as we imagine China to be in our dreams. The pantomime theater goes on being the stage of our dreams. You may criticize it, but you will never cease to love it, because it nourishes what is deepest in our nature—dreams. Niels Henrik Volkersen from the village of Stignæs near Skelskør in Sjælland created the Danish Pierrot tradition. They say in Tivoli that a good Pierrot must love children. For he must be understood by children, and Volkersen, himself childless and his wife an invalid, took all children to his heart. His Pierrot was Danish to the last drop of his blood. Not an elegant fop in white silk and with a mouth like a red gash, but a good-humored fellow one trusted.

The tradition has been preserved. Everywhere else in the world the *Commedia dell'Arte* is dead, but in Tivoli it lives on. Danish in mood, to be sure, but real in its feeling. And thousands of people of all nations delight in the pantomime. For they *all* understand it.

"Pierrot is dead!" said my mother that September day in 1894 when they bore Niels Henrik Volkersen to his grave. I cried. But since then I have realized that Pierrot can never die. For he is Danish tradition, and he lives for ever!

Henry Hellssen is a Danish journalist and war correspondent, and is also the author of several books, some of them on theatrical topics. He has directed plays at theaters in Copenhagen and Stockholm, and in 1927-28 was a member of Max Reinhardt's staff in Berlin and New York.

A MAN COMES AND GOES

BY FRÍÐJÓN STEFÁNSSON

Translated from the Icelandic by Mekkin S. Perkins

THORODDUR was his name. One day he came and settled in a little fishing village on a point of land along one of the foggy east fjords of Iceland. He was a small man, in his twenties, hunch-backed, red-haired and gentle-mannered. No one in the village knew anything about him. And they learned very little, for he was a man of few words. He preferred not to talk about himself. When asked personal questions, he would merely say: "I have spent most of my life in the south, at odd jobs." That was all.

With him he brought a small boat for two, which he used for off-shore fishing, always going out alone. He never went out to the great banks. But being a skilled fisherman, he often managed to get a good haul of small fry or codling on the shoals.

With his red hair, ruddy face and small stature, he somewhat resembled the reddish codling found on the shoals. For that reason some of the young wags in the village nicknamed him "The Codling." He was hardly ever called by any other name. At times he was seen to grin when he heard it. But no one knew whether or not he liked it.

At first every one considered him a kind of fool and looked down on him. He had been in the village only a short time, however, when they found out he was no fool. But as he was exceptionally queer, they looked down on him anyway.

"To tell the truth, we really have nothing against him," said the manager of the cooperative store, who at the same time served as chairman of the Parish Poor Relief Council. "He always has on

deposit with us more than enough to draw on."

Not only that, but Thoroddur met all his obligations promptly.

He lived alone down by the seashore in a fish shed he had bought. One end of it he furnished as living quarters; in the other, he kept his fishing tackle and salted his catch.

One day the same year that Thoroddur took up residence in the village, a stray cur chanced to arrive. For several days it wandered aimlessly about from house to house. No one paid any attention to it until one day when it was caught in the act of snatching at a sheep's carcass hanging on the wall of the barn belonging to the store manager.

That great man lost no time in condemning the cur to death and equipping a man with a shotgun to carry out the sentence. Whether the dog got wind of his intentions or not, we do not know. At any rate, it disappeared temporarily. Not until two days later was it seen again. Then it was found sniffing around the barn of the store manager.

It was the manager himself who came upon it. For a few seconds man and beast stood still, glaring at each other like sworn enemies. Then the manager sent his clerk to fetch Gudmundur, or Gvendur as he was called, the man with the shotgun, to put an end to the impudent cur.

When the dog caught sight of Gvendur and his weapon, it liked the looks of neither of them. And so it at once took to its heels, fleeing towards the house of "The Codling" down by the seashore. Thoroddur happened to be outside repairing his fishing tackle, and the cur sought safety between his legs

the instant Gvendur put in an appearance with the shotgun.

Gvendur at once demanded that the beast be turned over to him. For a while Thoroddur made no reply. Then he said, very quietly: "I am taking charge of this dog."

To this, Gvendur protested that he had orders from the store manager himself to shoot the animal.

But Thoroddur repeated what he had already said, placing yet more emphasis on his words: "I am taking charge of this dog." With that, he opened the door of his house and allowed the cur to slip inside, while Gvendur had to go away disappointed.

Thoroddur took good care of the dog. He treated it well in every respect. It soon became attached to him. Yet it did not lead an absolutely blameless life. A few days after taking up its residence with Thoroddur, it got into a milk pail left outdoors for a few moments by Gvendur's wife. Perhaps the cur felt that the lack of milk was the sole deficiency in the diet provided by Thoroddur, or perhaps it merely wished in this way to avenge itself on Gvendur for his attempt on its life.

Gvendur, who happened to be close at hand, flew into a rage. He determined once and for all to put an end to the cur. Seizing his shotgun, he was about to pull the trigger when Thoroddur happened by. "If you kill that dog, I will kill you!" yelled Thoroddur. Although a good shot, Gvendur was no great hero. He at once lowered the shotgun, while Thoroddur, following his usual habit if he spoke at all, repeated his threat: "If you kill that dog, I will kill you."

To be sure, Gvendur had no desire to see that happen, and yet he was not satisfied with matters as they stood. He mumbled a request that Thoroddur pay for the milk stolen by the dog. This Thoroddur willingly did and the two men parted friends.

So far as any one knew, this was the one and only time Thoroddur ever made a threat.

The inhabitants of the village were, in common opinion, considered honorable. "At least, they are not any worse than the average," the store manager once remarked when asked what he thought of them. This was praise coming from his lips, for he had long been considered a pessimist as far as his opinion of his fellow man was concerned. Besides, he was not a native of the village.

But there are exceptions to all rules. That was true in this case. There was, for instance, Aslakur of Holl. He had taken into his home a poor lad from a neighboring village who had been christened Sveinn but was generally known as "Crazy Sveinki." The lad was a simpleton and into the bargain had the reputation of being mischievous. He had been sent to Aslakur to learn good behavior and to get a Christian upbringing. One thing was certain. Aslakur saw to it that he had no leisure to get into mischief. He made the lad slave from dawn to dusk. In fact, people said Aslakur worked him hard enough to stunt the growth of any boy of thirteen, especially as the clothing, food, and lodgings provided were equally poor.

Since the death of his mother, poor soul, Sveinki had been alone in the world. He was not very bright and troublesome into the bargain. And so no one felt inclined to intervene on his behalf. The villagers paid no attention to him whatsoever except at times to make fun of him. There were some people who criticized Aslakur for his harsh treatment of the wretched creature, but Aslakur did not permit such criticism to disturb him.

One fine sunny spring day, Thoroddur sauntered over to Holl to see Aslakur and ask permission to get "Crazy

Sveinki" to help him with the fishing. He promised that the lad would receive a full share of the catch. Considering this a good proposition, Aslakur lost no time in giving his consent.

The villagers grinned when they heard the news. "What a remarkable crew that will be!" they said. "The Codling" and "Crazy Sveinki!"

Yet on their first three fishing trips those two managed to get a better catch than one would have expected. Sveinn was far from being a full-fledged fisherman, but he did enjoy struggling with the fishing. It also meant a great deal to him that Thoroddur never stinted him when it came to food or punished him when something went wrong—which Aslakur had done. Naturally therefore the lad tried his best to carry out Thoroddur's wishes as well and as quickly as his slow wits and poor abilities permitted.

It was on a day when the sea was smooth as glass, the wind dead, that Thoroddur and Sveinki set out on their fourth fishing trip.

They had been rowing for more than an hour in absolute silence when of a sudden Sveinki spoke up:

"If I tell you something, you won't tell Aslakur?" he asked, gaping anxiously at Thoroddur.

Thoroddur smiled. He was getting used to this habit the boy had of speaking up all of a sudden and not making much sense when he did speak, at least, not until one thought his words over.

"I won't tell," he promised. His voice was kindly and he gave Sveinn a friendly smile.

"It's awful living at Aslakur's! I'd much rather live with you!"

"Does Aslakur mistreat you?" asked Thoroddur, tugging harder on the oars.

"He beat me if I not work when very tired. And mama left me money when she died. Gunsí said I should get it. But

when I ask Aslakur, he get mad and say she left no money."

"He beats you sometimes, does he?" went on Thoroddur, allowing his gaze to rest on the calm, sunlit surface of the sea, a thoughtful look in his eyes.

"Sometimes he beat me."

"Not good—that is not good," said Thoroddur, muttering to himself as was his habit.

"I'll be such a good boy. I'll work so hard if only you will take me! Will you?" "Crazy Sveinki" stopped rowing and stared hopefully at Thoroddur.

"I'll try to get you away from Aslakur. But you can't stay with me—that would be impossible. Now for a while, you can help me with the fishing. And you will get your share of the catch, yourself. Then it will perhaps be possible to get some kind people—Gunnar and Thorgerdur, for instance—to take you. What would you say to that? I'll speak to the store manager about it—yes, I'll speak to him."

Thoroddur seemed to swell up at these words. He pulled harder than ever on the oars. Of a sudden there was a cracking sound. One of the oars had snapped in two. The oars were, no doubt, beginning to rot, and had in the first place been made of a wood too thin to withstand such usage.

Sveinki was silent. He may not fully have understood the import of what Thoroddur said.

"What a pity not to have a spare oar now!" said Thoroddur, wrinkling his brow as he gazed at the sea.

They soon reached the fishing grounds and dropped their lines. And they did very well. They pulled in fish after fish. Sveinn worked furiously. "How many have we got now?" he would ask again and again. But he instantly forgot how many they had.

Abruptly ripples appeared on the surface of the sea and a dark bank of

clouds hovered on the horizon in the south.

"Suppose we're going to get a squall from the south?" muttered Thoroddur to himself. "How awful not to have another oar!"

The breeze stiffened. The ripples turned into waves, at first small, but rapidly growing larger.

"We'll have to quit, Sveinn my lad," said Thoroddur, beginning to pull up his line.

Sveinn stared at him stupidly. "Plenty fish now," he said. "Can get lots more."

"A storm's coming up," protested Thoroddur as he continued pulling up the lines. That done, he hurried forward and pulled up the stone-anchor.

By this time the wind had become a real gale. There was nothing for it but to hoist sail and sail to land—and that without loss of time, for the wind blew harder with every passing minute.

The little boat heeled over and the sea splashed on the oar-locks the moment the sails had been hoisted. Steering with one hand, Thoroddur held the sheet of the mainsail with the other, ready to slacken it the instant the heaviest gusts struck. These became more and more frequent and stronger and stronger all the time.

A scowl of anxiety had come over Thoroddur's face. He was unusually grave. With piercing eyes he scanned the sea, following every gust of wind, every roller, every flap of the sail. At the same time he took care that the boat did not get off its course. He had to sail as close to the wind as possible if he was to get a good landing.

Though small, the boat was a good sailer. It ran lightly along the crests of the waves, cut smoothly and surely across the troughs.

Something like the intense fever of expectation before combat passed through every nerve in Thoroddur's body as he steered. Sitting at the helm, he felt that

he was one with the boat. He was gripped with the wild excitement known to those who sail the seas in raging gales through foaming breakers when one careless motion of the hand on the tiller, one false grasp on sheet or clue line may mean disaster.

But Sveinn did not enjoy sailing. He was terrified when the boat heeled away over. With a few kindly words, Thoroddur got him to sit quietly on the windward thwart.

Although the boat sailed smoothly, the sea splashed into it once in a while, so that bailing became necessary. At first Thoroddur thought to entrust the bailing to Sveinki, but gave up the idea for fear the boy might drop the bail overboard. If that happened, disaster was certain. And so Thoroddur turned the sheet over to him with instructions to ease it when the heaviest gusts struck. He himself bailed with his free hand, for by now the water was pouring into the boat.

The wind abruptly subsided and the speed of the boat slackened. There will be a fierce blast when it comes back, thought Thoroddur. And he was right. The wind came sweeping madly over the water; the waves seethed at the crest.

"Slacken the sheet," yelled Thoroddur, bailing away madly.

"What say?" asked Sveinki, standing up on the thwart, and bending towards Thoroddur to hear better.

The boards were slippery with fish slime and blood. Sveinn lost his footing and fell against the side of the boat. At that instant Thoroddur was about to snatch the sheet out of his hands, hoping to slacken it quickly enough and at the same time be ready to turn the boat into the wind.

But he was not quick enough. The fury of the storm struck. The sails whined; every timber in the boat creaked. At the same time the boat

heeled over and the sea gushed into it.

"In God's name, hold on tight!" shouted Thoroddur. The next instant the boat capsized.

Thoroddur felt the icy water close in about him. He managed to grasp the rudder as he fell overboard and held on for dear life. Then he tried to swing by it up on the keel. Something touched his foot. He reached for it but could not grasp it. Summoning every ounce of strength left in his body, with one jerk he pulled himself up on the keel.

As soon as he had a firm grasp, he peered out into the storm. He caught sight of Sveinki's head bobbing up out of the sea a few fathoms away.

"Mama! Thoroddur!" the boy screamed piteously. But he was instantly swallowed up in the greenish foaming waters and disappeared from sight.

Meanwhile the accident had been seen from shore and a boat was sent out to rescue Thoroddur.

On reaching home, he at once took to his bed and stayed there for several days, saying hardly a word. When he was up and about again, the first thing he did was to have his meager belongings auctioned off, everything big and small, everything but the dog.

That done, he settled his account at the cooperative store. Then he went from one end of the village to the other saying his farewells, shaking hands with every man, woman, and child, except Aslakur of Holl and his household. He never went near them.

As usual, on this occasion he said very little, merely announcing that he was going away.

"What an unfortunate man, Thoroddur!" the store manager remarked to his clerk, taking a pinch of snuff. The clerk, who always agreed with his boss in everything, nodded assent.

Meanwhile Thoroddur and his dog gradually disappeared in the distance.

And they never came back.

Friðjón Stefánsson is an Icelandic writer whose forte is the short story. His first book, Maður kemur og fer, in which the above story appeared, was published in 1946, and a second volume of short stories was issued last year. Many of his stories have been translated into Danish. Mr. Stefánsson, in addition to his writing, has had a varied career and was formerly Vice Consul of Sweden in Seyðisfjord in Iceland.



SCANDINAVIANS IN AMERICA

On January 15 the "Design in Scandinavia" exhibition was opened at the Virginia Museum of Fine Arts in Richmond. The display included beautifully designed furniture, textiles, silver, glass, china, and many other truly fine objects for the home being produced today in Denmark, Norway, Sweden, and Finland. This exhibit of decorative arts marks the first time that these four countries have cooperated in a cultural venture of this kind at the request of another country. After closing on February 14, the exhibition began a tour of twenty leading museums in the United States.

Upsala College in East Orange, N.J., on October 1, 1953, celebrated its sixtieth anniversary. Dr. Harold W. Dodds, president of Princeton University, delivered the anniversary address, and Dr. Evald B. Lawson, Upsala president, conferred eight honorary degrees. The cornerstone was laid for a new college chapel, the fifth unit in a building program started in 1945. The college, which began with sixteen pupils in the basement of a church in Brooklyn, now has 1,200 students. It was founded by the Augustana Lutheran Synod in the fall of 1893, when extensive celebrations were held both in Sweden and among the Swedish Lutherans in the United States to commemorate the 300th anniversary of the conference at Upsala, Sweden, at which the Protestant Reformation was definitely accepted as the state religion.

A rousing, colorful reception was accorded the new *M/S Kungsholm* of the Swedish American Line when she arrived in New York on December 3, completing the first leg of her maiden voyage from her home port, Gothenburg. Municipal, State and Federal authorities joined in welcoming the snow-white

newcomer. Fireboats sent sparkling curtains of water into the air, and blimps and helicopters dipped in greetings to the Line's new flagship, which was escorted from quarantine by units of the U.S. Navy. The whistles and sirens of tugboats, freighters, and passenger vessels combined in a mighty, roaring obligato as the 22,000-ton liner moved up to her North River pier, where the band of the New York Fire Department broke into the Swedish national anthem.

The late Olof Lundberg, loyal president of the Golden Gate Chapter of The American-Scandinavian Foundation and Comptroller of the University of California, is being memorialized by a Memorial Fund to be used for Scandinavian studies. President Sproul made the first personal contribution of fifty dollars. It is hoped that not only persons of Scandinavian interest who live in California will add to this fund, which already has reached several thousand dollars. Please address all contributions to Mr. R. Underhill, Secretary of the Regent's Administration Building, University of California, Berkeley, Calif.

Bethany College, the institution founded by Swedish pioneers at Lindsborg, Kansas, in 1881, inaugurated its fifth president November 12. Dr. Robert A. L. Mortvedt is of Norwegian rather than Swedish descent. He is a graduate of St. Olaf College in Minnesota and has the degree of Ph.D. from Harvard. Lately he has been Vice-President of the University of Kansas City. He is the author of many books and articles and a contributor to *The American-Scandinavian Review*.

Dr. Geoffrey Hattersley Smith, a glaciologist, and Dr. Robert Blackader, a geologist, both of Ottawa, last summer

found a letter from Admiral Robert E. Peary to Roald Amundsen on Mount Columbia in Canada. The papers had been left by Admiral Peary in a cairn on Canada's northernmost mountain peak in 1919.

A few days earlier the two scientists had also found a number of letters at Cape Aldrich. These dated from 1920 and were also addressed to Roald Amundsen. Most of them had been written by the Danish explorer Godfred Hansen, but there were also other messages for Amundsen from Knud Rasmussen, Peter Freuchen, and others. Back in 1919, the Norwegian explorer was attempting to drift across the Arctic from Alaska to Norway aboard the *Maud*, but he was never able to call at Cape Aldrich to pick up the mail and supplies left there by Captain Hansen. The documents included in this find were presented to Minister Erling S. Bent of Norway by Jean Lesage, Canada's Minister of Resources and Development at a ceremony in Ottawa in November.

A notable anniversary in the history of American Lutheranism, the founding of the Norwegian Lutheran Synod of America, was marked last fall by special services and concerts at Luther Valley, Wisconsin. The constitution of the Synod, which united over 1,400 Norwegian immigrants into one church body, was ratified at Luther Valley in October, 1853. The Norwegian Synod was one of the three pioneer churches which in 1917 formed the present Evangelical Lutheran Church.

A series of festivities marking the seventy-fifth anniversary of the Norwegian Seamen's Church in Brooklyn, New York, was opened with a special jubilee service on Sunday, October 18, 1953. The main sermon was delivered by Secretary-General Vilhelm Vilhelm-

sen of the Norwegian Mission Society, a strictly voluntary organization which operates 27 churches abroad, including six in the U.S.A. and one in Canada. Mr. Sigurd Fougner, Chairman of the Society's national board, and Reverend Johannes Aardal, pastor of the Brooklyn church, addressed a civic celebration the same evening.

The Norwegian America Line's *S/S Stavangerfjord*, which left New York on its annual Christmas voyage on December 4, lost her rudder in a gale in the North Atlantic. Undaunted by this mishap, Captain Bjørnstad succeeded in keeping the ship on its course without assistance by steering by its twin propellers. The ship arrived in Oslo only two days late, for which feat both the captain and the chief engineer were awarded the Order of St. Olav.

Scandinavian ships continued to figure in the news with the tragic splitting in two of the *M/S Oklahoma* in mid-ocean on December 26. Fortunately, all the passengers and crew of this Transatlantic Steamship Company liner were saved after spending several hours in the life-boats.

Sigurd Christensen, Denmark's Consul General in New York, early this year returned to Copenhagen after six years' service. He assumed the post of Chief of the Administrative Section in the Department for Foreign Affairs. His successor in New York is Eyvind Bartels, who was formerly Denmark's Permanent Delegate in Paris to the OEEC.

The children's illustrations to Hans Christian Andersen's fairy tales are now being shown in the United States. The first exhibit opened in New York last October 24 and it will be shown in no less than 200 cities and towns. It is being presented jointly by the Danish Embas-

sy and the organization "Friendship Among Children and Youth," and is being circulated by the Traveling Exhibition Department of the Smithsonian Institution.

Northwestern University of Evanston, Illinois, has announced the receipt of two grants totaling \$9,000 for research into the phenomenon of "double stars." The study will be conducted by Kaj Aa. Strand, Danish-born astronomer and Director of the University's Dearborn observatory.

Dr. Nils Y. Wessell, 39-year-old educator and psychologist of Swedish ancestry, has been named president of Tufts College, in Medford, Massachusetts, which

was founded in 1852. He succeeds Dr. Leonard Carmichael who resigned in January, 1953, to become head of the Smithsonian Institution, Washington, D.C.

Gerhard M. Dahl, former President of the Brooklyn-Manhattan Transit Corporation, died on December 28, 1953, at the age of 77. Of Norwegian lineage, he was born in Fort Howard, Wis., and attended the University of Wisconsin. After an early law career, he became Street Railway Commissioner in Cleveland in 1910; he later served as a Vice-President of the Chase National Bank before becoming an official of the New York rapid transit firm, which he headed from 1924 to 1943.

ALTAR TO A KNOWN GOD

BY DAVID MORTON

FOR whatsoever thing is excellent,
Arriving clean of error, of mischance,
Of the weak fault, of human accident
And thumb-print of the casual circumstance,—
For poem . . . or for music . . . or for picture,
Wherein the patient hand served ear and eye,
And served the world a benison and a stricture,
For the world's joy and shame, lest the world die,—

For this, at the heart's center, in the dim
And listening and still and suffering wood
Of the heart's center, waits the unswept stone;
And the man waits: there, sometimes, unto him
The cleansing wind; there, sometimes, too, the good
Light on the steps that lights for this alone.

THE QUARTER'S HISTORY



DENMARK

H. C. HANSEN, Denmark's new Foreign Minister, a few days after the formation of the new Hedtoft Cabinet declared that "the new Danish government rises out of the same party which had the responsibility of government when Denmark in 1949 ratified the North Atlantic Treaty. It is the intention of the Government to continue the line of foreign policy which was outlined when Denmark became a member of NATO, and which since then has been Denmark's policy and without interruption has rested on a firm parliamentary majority.

"The Government considers the Atlantic Pact an important factor in the preservation of peace and therefore will strive to see to it that Denmark in co-operation with the other members of the Pact can continue to give her positive contribution to the promotion of general security and welfare within the North Atlantic domain. In the order of things, in a democratic country discussion both can and ought to rise with reference to this or that measure, but the main line in the foreign and defense policy of Denmark remains unchanged."

JENS OTTO KRAG, the Minister of Foreign Trade and Economic Coordination, in November returned home from the OEEC Conference which had been held in Paris. Discussing the plans to increase liberalization of trade to 100 per cent, he stressed Denmark's strong interest in promoting free trade, but at the same time pointed out the one-sidedness that in the past had operated adversely for Denmark, such as, for exam-

ple, where State-controlled trade—largely in agricultural products—is not affected by liberalization, and where liberalization becomes illusional by high tariffs and other import restrictions. He mentioned Germany which formally has a liberalization percentage of 91 while reality is a different thing.

THE DANISH STATE BUDGET for 1954-55 was presented last November to the Folketing by Finance Minister Viggo Kampmann. The budget as drawn up anticipates a balance of receipts and expenditures of about 3,950 million kroner. The cost of the defense, which in the fiscal year 1950-51 amounted to 361 million kroner, in 1951-52 to 571 million, in 1952-53 to 702 million, and in the present year around one billion kroner, is expected to rise somewhat above that amount in the 1954-55 fiscal year.

KING FREDERIK and Queen Ingrid in November paid an unofficial visit to Italy. During the absence of the King, Prince Knud served as Regent.

LIEUTENANT GENERAL Charles T. Myers, Chief of the U.S. Air Force Northeast Command, in November was on a courtesy visit to Denmark, preceding the courtesy call of General Alfred M. Gruenther, Supreme Allied Commander. General Myers, interviewed by Danish newspapers, said that there are no plans for any new air bases in Greenland in the NATO defense scheme. The three Greenland bases, the General said, are at Thule, Sønder-Strømfjord and Narsarsuaq. Construction work would be completed by next summer, and the forces estimated at 2000, 1000 and some 1200 men respectively at those three bases.



Danish Information Office

MRS. LIS GROES, DENMARK'S MINISTER OF COMMERCE, AND HER NINE CHILDREN
The picture shows from left to right: Uffe, Inge, Mette, Arne, Niels, and Birthe.
Thyge sits in his mother's lap, and to the right of him are seen Lise and Eske.

MAJOR GENERAL Vagn Bennike, the U.N. Truce Supervision Chief in Palestine, was very much in the news last fall when he reported to the Security Council at a number of sessions. He maintained that tension between Israel and Jordan had reached the "breaking point" and that guns may "go off by themselves." He described the heavy Israeli raid on Kibya, which he said was found to have been carried out by Israeli soldiers. General Bennike has had a distinguished career in the Danish army before his appointment to the UN post. During the German occupation of Denmark he was the leader of the Danish underground resistance forces in Jutland.

DENMARK BECAME the 29th country to sign the Convention on Political Rights

of Women, which was adopted by the United Nations General Assembly on December 29, 1952. Ambassador William Borberg, Permanent Delegate of Denmark to the United Nations, signed the Convention at UN Headquarters.

The Convention provides that women shall be entitled to vote in all elections on equal terms with men, that they shall be eligible for election to publicly elected bodies, and that they shall be entitled to hold public office and to exercise all public functions on equal terms with men without discrimination.

SPEAKING BEFORE the annual dinner of the Copenhagen Association of Journalists in December, Prime Minister Hedtoft said *inter alia*: "We are solidary with the NATO Community, prepared to carry our part of the burdens,

but of course reserve the right to make known our points of view within the Community. It is on the basis of such an independent appraisalment that the present Government, in the situation, has not wished a long-term stationing of Allied air forces. I know very well that from military-technical points of view a series of arguments may be advanced in favor thereof, but there are also military considerations that may lead to an opposite result. The question cannot, however, be resolved on the basis of military views alone but first and foremost from political. The determining reason for our position is that it should not be undertaken in an international situation such as the present one, nor could it be consummated on the present international background without causing a split within the people which would seriously threaten that unity which is the indispensable basis for NATO policy.

"The position of the Government has now been brought to the knowledge of NATO, and the natural consequence must be a new arrangement of the airfields being built through international financing. Had the Government omitted this it would have deceived the Atlantic organization."

The Prime Minister concluded these remarks by saying that it stood to reason that steps had thereby not been taken such as would be a hindrance to a future government in a different situation.

On the world political situation Mr. Hedtoft said that "it was complicated and unclear. The possibilities of the European Army was not cleared. The solution of the German problem, decisive for us, has been deferred. But there are certain possibilities, such as Sir Winston Churchill's May proposal of a four-power meeting, an initiative which the Nordic foreign ministers, upon our

prompting, gave their whole-hearted support.

"When we now find ourselves in a situation where the door is about to be opened to East-West discussions, and think back to the fear that ruled Western Europe some 5-6 years ago, we are permitted to point to the fact that the realistic Atlantic union for peace is an essential cause of this development. This union must not be weakened because it has served a purpose but in its function must take note of changing situations. The situation today, however, should induce neither wishful thinking nor relaxation of vigilance."

THE REMAINS of Niels Steensen (Steno), the famed Danish anatomist, geologist, and theologian, Bishop of Titiopolis, have been entombed in Basilika San Lorenzo, amid extraordinary Catholic ceremonies. Danish physicians carried the casket through the streets of Florence. In the procession were archbishops, bishops from many countries, and representatives from many universities, including the University of Copenhagen.

INSTRUCTION in flying is being introduced in some 200 Danish schools on the initiative of the Norden Association and the Scandinavian Airlines System. The pupils will hear lectures and see films on flying, planes, airports, and technology as well as Scandinavian co-operation in the air.

WHAT IS BELIEVED to be the world's largest fossil clam, found in North Greenland, has now been brought to the Mineralogical Institute in Copenhagen. The clam (the so-called *Inoceramus*) when assembled and cleaned up, a process that may take at least a year, is expected to have a diameter of 2.5 meters and weigh one and a half tons.



ICELAND

THE BISHOP OF ICELAND, Dr. Sigurgeir Sigurðsson, died on October 13 at the age of 63. During his 14 years as head of the Icelandic Church he endeared himself greatly to the nation and showed both energy and great faith in his work. He visited the United States in 1944 and received honorary doctorates from the University of North Dakota and Wagner College of New York.

THE CLERGY OF ICELAND will now elect a new Bishop and only if no candidate receives a sufficient majority will the Minister for Church Affairs get the task of appointing a new Bishop. A preliminary poll has shown that the leading candidates are Professor Ásmundur Guðmundsson and Docent Magnús Jónsson.

THE ALPING assembled in early October as usual and was opened by President Asgeir Asgeirsson. In his address he spoke of the necessity and virtues of compromise and the creation of a majority government when no one party has the strength to form such a government alone. The finance bill was passed before the Christmas recess, the total sum of the bill coming near 500 million krónur. Three different proposals appeared for the repeal or change of the defense agreement with the United States. During debates on this question the new Foreign Minister declared that there was a need to have the agreement revised.

THE DISPUTE with the British fishing interests over the landing of Icelandic fish in Great Britain took a dramatic turn in the middle of October. Agreements had been made with an English

financier, Mr. George Dawson, under which he was to buy and distribute Icelandic trawler fish. This plan was strongly opposed by the established fish merchants who spared no effort to prevent Mr. Dawson from carrying out his plans. On October 15 the Icelandic trawler *Ingólfur Arnarson* slipped into Grimsby harbor and discharged a cargo of fresh fish. This was headline and television news all over Britain, and Mr. Dawson topped it by transporting part of the cargo to London at record speed, thus demonstrating the aged condition of the established transport system. All of this meant to the Icelanders a reopening of an old and important market and victory over the British fishing interests who had privately enforced a landing ban against the Icelandic trawlers. However, new difficulties have appeared and it still seems uncertain what the future of the Icelandic fish market in Great Britain will be. But the entire affair has become so celebrated in Britain that *Punch* wondered why Mr. Dawson was not included in the new Icelandic cabinet!

ABOUT THE SAME TIME as this affair in England reached its climax, the Icelandic economy received a shot in the arm from a different source. Two new power stations were opened, one in South Iceland and the other in the Northern part of the country. The southern one, at frafoss in the river Sog, has 31,000 Kw. and is by far the largest power project in Iceland. The entire station is underground and the opening ceremony was held in the vaults about 100 feet down. The two stations nearly doubled the production of electricity in Iceland. Marshall Aid was an important factor in financing the projects.

THE HERRING, that mysterious "silver of the sea," showed the Icelanders one of the more pleasant aspects of its ways

during November. A small fjord in West Iceland suddenly was filled with herring and within days fishermen from many parts of the country descended upon the spot and started to load their boats. This miniature herring rush was profitable while it lasted, but it was followed by tragedy as a storm broke loose, one of the largest herring boats capsized, and nine men were lost.

A NEW VESSEL has been added to the Icelandic merchant fleet. This is a 1700-ton freighter named *Tungufoss*, which is owned by the Iceland Steamship Company. Two more ships are expected during 1954.

WHEN THE UNIVERSITY of Iceland started its fall term, there were 759 students registered. Rector Alexander Jóhannesson estimated that there are some 400 Icelanders attending schools abroad, including about 300 on the academic level. This means that one out of every 150 Icelanders is a University student, either in Reykjavík or abroad.

THE NATIONAL THEATER has included in its repertoire this fall the American favorite, *Harvey*, and a new Icelandic play, *Valtýr á grænni treyju* by Jón Björnsson, while the Reykjavík Theatrical Society showed *Of Mice and Men*.

DR. PÁLL ÍSÓLFSSON, the Mr. Music of Iceland, reached the age of 60 during the quarter and was honored by a festival concert in the National Theater.

THE U.S. AIR FORCE at Keflavík Airport has lost three planes in storms this fall and winter. The last of these crashed on Mýrdals-glacier in Southern Iceland, near the volcano Katla which is considered likely to erupt soon according to its previous cycles. For an entire week blizzards on the glacier made it impossible to reach the wreck, even though



ÓLAFUR THORS
PRIME MINISTER OF ICELAND

groups of Icelandic mountaineers risked their lives trying, since it was believed possible that some members of the bomber crew had survived the crash. When the weather finally cleared a helicopter descended on the glacier and found that the wreck was covered by six feet of snow. There were no survivors.

DR. EINAR JÓNSSON, the noted sculptor, will be 80 this coming May. On this occasion a large edition of pictures of his sculpture and paintings will be published by the Co-operatives of Iceland. The work is being printed by Nordisk Rotogravyr of Stockholm.

CHRISTMAS was a cheerful and prosperous one for the Icelanders. As usual Christmas trees were imported from Scandinavia and hundreds of children met the ship that brought them. It was rumored that many of them expected Santa himself to be aboard.



NORWAY

THE PARLIAMENTARY ELECTIONS of last October were followed with more than usual interest, in light of the electoral reforms voted by the previous Parliament. However, the repeal of the Constitution's "Agrarian Clause," under which two thirds of the 150 seats went to the rural districts, only to some extent cut into the representation of parties strong in the farming areas. A second reform, substituting the Lague method of proportional representation for the d'Hont method, formerly in use, will reduce the advantage which the larger parties have enjoyed. A third reform permits candidates to run for election in any constituency, disregarding former residence requirements. As a result of these changes some of the smaller parties have increased their representation—and among them the Communists who secured four seats where they had none before.

The Norwegian Labor Party, by the elections of October 12, continued its rule of Norway for the past eighteen years. The distribution of seats in Parliament by party, with their representation in the last Parliament, is as follows: Labor 77 (85); Conservatives 26 (23); Liberals 15 (21); Christian Populists 14 (9); Agrarians 14 (12); Communists 4 (0). Most notable feature of this Parliamentary election was the decline in popular votes for the Liberals and the Communists, the only parties which criticized the Government's foreign policy during the election campaign. The Liberal vote went down from 13 per cent to 10 per cent, while the Communist share dropped from 8 per cent to 5. The press characterized the loss of Liberal mandates as a lamentable setback. The result means that foreign policy will remain unchanged.

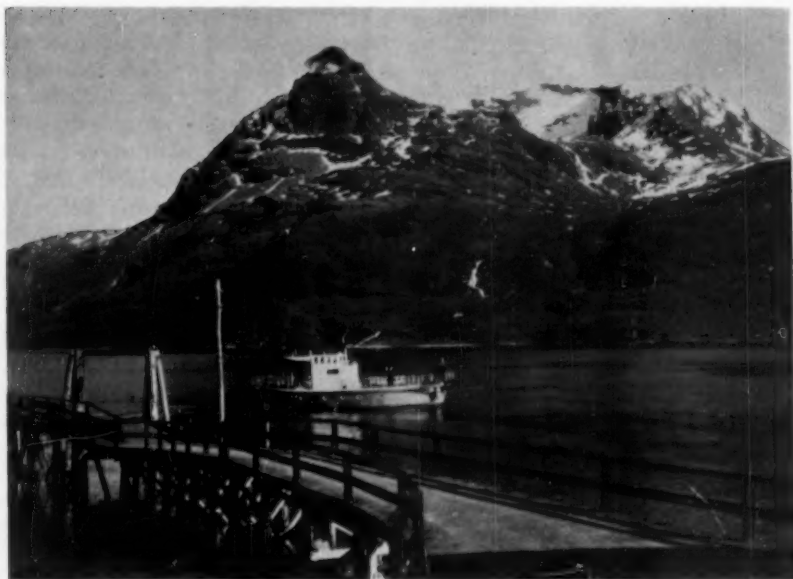
THE NOBEL PEACE PRIZE is awarded annually on December 10, not in Sweden but in Norway. This year two prizes were given out, the one for 1953 to General George C. Marshall of the United States and the one for 1952 to Dr. Albert Schweitzer of Africa, Alsatian medical missionary, musician, and philosopher. The presentation to General Marshall was interrupted by a demonstration by Norwegian Communists.

NORWEGIAN EXPORTS to the United States last year were second only to those to Great Britain. Western Germany was third and Sweden fourth. Imports from the United States were greatly reduced.

INDUSTRIAL RESEARCH in Norway also made great strides last year. In September King Haakon laid the cornerstone for the new 64,000 square foot building of the Norwegian Pulp and Paper Research Institute now rising at Gaustad near Oslo. At the end of the ceremony the King was presented with one of the two copies of a book manufactured from a single identified tree. The other copy was placed in the cornerstone, along with samples of wood pulp and cellulose. This book records that Norway today has 90 pulp and paper mills with a combined annual capacity of some 700,000 metric tons of mechanical wood pulp, 550,000 tons of sulphite pulp, 100,000 tons of sulphate pulp, 550,000 tons of paper and cardboard, and 100,000 tons of wall-board. Thus the wood industry of Norway is comparable with that of Sweden and of Finland.

Borregaard, the largest wood-processing concern in Norway, maintains its own research institute, which studies the development of a chemical industry based on by-products from the manufacture of wood-pulp.

THE FUR INDUSTRY suffered a further decline in Norway in the last quarter.



Authenticated News

NORTHERN COMMUNICATIONS LINK

The ferry between Øyjord and Narvik joins two sections of the Arctic Highway in Northern Norway

The director of the Norwegian Fur Farmers Association, J. R. Lindstrøm, estimated a production of 200,000 mink pelts for the year. The production of fox furs has dropped sharply since the war, as low prices cause a loss of 25 to 75 kroner on every pelt.

In 1939, Norwegian fur farmers had a total of 500,000 foxes, while now only sixty thousand silver foxes, forty thousand blue foxes, and four thousand platinum foxes are left, and the price of even a platinum pelt is down to Kr. 200. But fur farmers think fashions will change and are holding on to their stock of foxes. Meanwhile their loss in foxes is being made up by their profit on mink. The most valuable mink, the Sapphire, brings Kr. 600 a pelt, and the pale blue-grey Breath of Spring is worth about Kr. 300. The brown standard mink, however, is down to Kr. 150. To

buy a Sapphire male for breeding purposes costs up to Kr. 1,500, while a good brown male brings only Kr. 200. There were 21,000 fur farms in Norway before the war, and now about 4,000, but by and large they are bigger.

WHALING IN THE ANTARCTIC, another major Norwegian industry, finds nine Norwegian whale factories this winter in southern seas. By international agreement the catch of fin whales began January 2, and blue whales January 16. The total catch this year is limited by statute to 15,500 blue whale units, which may mean 50,000 of all kinds of whales "each bigger than an elephant." It was a merry Christmas for the whalers "down under," for several thousand of them heard greetings from their loved ones up in Norway, by radio, as well as Christmas carols, while they put on vaudeville

shows, feature films, and community sings on shipboard.

PUBLIC HEALTH in Norway made further gains. The Health Insurance Act went into effect on October 5. All wage earners must now subscribe to the national health plan, which provides new services and sick benefits. Free dental treatment is offered all of Norway's 300,000 schoolchildren.

THE NATIONAL THEATER of Norway now sends out three road companies, after the last fall season, to the remotest districts of Norway, from January until next June. Altogether twelve companies are touring Norway, from Finnmark to Setesdal, under the banner of the National Theater.

SCANDINAVIAN AIRLINES SYSTEM, twice a week this winter, sends a commercial plane from Trondheim as far north as Bodø, and plans, within a few years, to serve Tromsø, up in the Arctic, in the wintertime.

THE LUNNING PRIZE, \$5,000, was awarded to Tias Echhoff, 27-year-old craft designer of the Porsgrund Porcelain Factory.

CHARLES U. BAY, former U.S. ambassador to Norway, has received the Grand Cross of the Royal Order of St. Olav.

BERNT BALCHEN, Norwegian-born aviator, received the Harmon International Aviation Trophy from President Eisenhower at a ceremony in the White House.

LAPPS in northern Norway own 110,000 reindeer valued at eighteen million kroner. Reindeer herding grosses some Kr. 3,000,000 a year and provides a living for 2,070 Lapps. An annual average of \$217 income, or say \$2170 for a family of ten!



SWEDEN

SWEDEN'S TRADE with Eastern Europe shows the same trend as that of most other Western countries, that is, it continues to shrink. The fact that the countries behind the Iron Curtain do not have enough goods of definite interest to the Western nations is believed to be the main reason.

Sweden's exports to Eastern Europe during the first six months of 1953 were worth not quite 150 million kronor (about \$30 million), as compared to 320 million during the same period in 1952. Imports had a value of 130 million kronor (about \$26 million), against 290 million for January-June, 1952. Thanks to last year's relatively good harvest Sweden will not have to buy grains from Russia and Hungary or sugar from Czechoslovakia. The import of coal from Poland has gone down considerably. Sweden's trade with Bulgaria is insignificant, and the exchange of goods with Rumania—which has refused to pay for "nationalized" Swedish property—is practically non-existent. Soviet Russia at present seems to make great efforts to sell new products, especially oils, to Sweden and other European countries.

THE SWEDISH ACADEMY of Science on October 4 awarded the 1953 Nobel Prize for Chemistry to Professor Hermann Staudinger, of Freiburg, West Germany, for his discoveries in the field of macromolecular chemistry, which laid the foundations for the modern plastics industry. He was born in 1881. The Physics Prize went to Professor Fritz Zernike, of Groningen, Holland, who received the award for his invention of the so-called phase contrast microscope, which gives a closer view of minute living particles than had been obtainable before and is widely used in cancer re-

search. Professor Zernike was born in 1888. The Nobel Committee of the Norwegian Parliament awarded the Nobel Peace Prize for 1953 to General George C. Marshall, U.S. soldier-statesman, who gave his name to the Marshall Plan. At the same time the Peace Prize for 1952 was awarded to Dr. Albert Schweitzer, Alsatian medical missionary, musician, and philosopher.

The award of the Nobel Prize for literature to Sir Winston Churchill was announced by the Swedish Academy on October 15. The citation reads: "For his mastership of historical and biographical presentation and for the scintillating oratory with which he has stood forth as a defender of high human values."

Two German-born biochemists, one a naturalized Briton and the other a naturalized American citizen, shared the 1953 Nobel Prize for Medicine and Physiology. They are Dr. Hans Adolf Krebs, 53 years old, professor of biochemistry at Sheffield University, England, and Dr. Fritz Albert Lipmann, 54, professor of biochemistry at the Harvard University Medical School. The award was the forty-fourth made by Stockholm's Caroline Institute under the will of Alfred Nobel. Dr. Krebs was cited for his discovery of the citric acid cycle and Dr. Lipmann for his discovery of co-enzyme A and its significance in the intermediary metabolism.

ALTHOUGH HE WAS thousands of miles away from the glittering scene in the Stockholm Concert House—being about to fly back to London from Bermuda—it was the spirit and personality of Sir Winston Churchill that dominated the Nobel Prize festival on December 10. His message, accepting the 1953 Nobel Prize for Literature, was read by Lady Churchill, who received from King Gustaf VI Adolf the Nobel medal, the illuminated parchment address, which bears the citation of the Swedish Acad-

emy, and the check for \$34,000. The honor done him, Sir Winston said in his message, was both "unique and unexpected," and he confessed to being not only proud but also awe-struck, adding "I do hope you are right." "Since Alfred Nobel died in 1896," the new Nobel laureate went on, "we have entered an age of storm and tragedy. The power of man has grown in every sphere except over himself. Never in the field of action have events seemed so harshly to dwarf personalities. . . . The fearful question confronts us: Have our problems got beyond our control. . . . It is upon this dark background that we can appreciate the majesty and hope which inspired the conception of Alfred Nobel. He has left behind him a bright and enduring beam of culture, of purpose and of inspiration to a generation which stands in sore need. . . . The world looks with admiration and indeed with comfort to Scandinavia where three countries, without sacrificing their sovereignty live united in their thought, in their economic practice and in their healthy way of life. From such fountains new and brighter opportunities may come to all mankind."

The oration for Sir Winston was delivered, on behalf of the Swedish Academy, by Sigfrid Siwertz, noted author and playwright, who said that "in this case it is the author who lends lustre to the Prize." Comparing the winner with another British statesman and author, Disraeli, Mr. Siwertz added that "Churchill's prose is as conscious of the goal and the glory as is a runner in the Stadium. Each of his words is half a deed. . . . His pathos is factual, his striking power is cushioned only by his humor and the magnanimity of his nature."

The other Nobel laureates who received their awards at the ceremony in Stockholm were Professor Fritz Albert Lipmann, of Harvard University Medi-



Pressens Bild

KING GUSTAF VI ADOLF AND QUEEN LOUISE WITH LADY CHURCHILL (C.)

cal School, and his co-winner of the Medicine Prize, Professor Hans Adolf Krebs, of Britain; Dr. Hermann Staudinger, of West Germany, Chemistry winner, and Dr. Fritz Zernike, of the Netherlands, Physics winner.

A PROPOSAL to the effect that a "Nobel Prize" should be established for authors of children's books was submitted at a Council of Europe round-table confer-

ence in Rome last October by the Swedish delegate, Professor Einar Löfstedt, noted philologist and a member of the Swedish Academy. Such a prize, he said, would help Europe's younger generations to think and feel European.

At the Rome meeting, Professor Löfstedt also recommended the establishment of prizes for translators of books. He reported that the Swedish Academy, in cooperation with some of the leading

Swedish publishing houses, plans to institute such a prize for Sweden. The program outlined by the Swedish delegate also included an intensified exchange of scientists and students. History textbooks, Professor Löfstedt added, should be made less nationalistic and written in a truly European spirit. In that connection he mentioned the joint efforts of the Northern nations to improve history textbooks by securing in each country a fair treatment of political events involving the other countries.

THE EXECUTIVE COMMITTEE of the Nordic Council met in Stockholm in November. Plans to make Scandinavia one passport area were carried one step closer to their realization; other questions discussed were the Scandinavian mail and customs union, social security, and a common Scandinavian citizenship. Einar Gerhardsen, former Prime Minister of Norway, has succeeded Hans Hedtoft of Denmark as President of the Council.

THE ROCKEFELLER FOUNDATION, in continuing its support of the Institute of Physical Chemistry at the University of Upsala, has given \$35,000 for five years of research in molecular biology. The work will be directed by Professor Stig Claesson. Using the special equipment for high-speed flash photochemistry designed at the Institute, Professor Claesson and his staff will investigate some of these problems with particular emphasis on the reactions which occur at the instant when light strikes chlorophyll and its associated complex colloids.

PRINCE OSCAR BERNADOTTE, uncle of King Gustaf VI Adolf, died on October 4, 1953, in his Stockholm home, nearly 94 years old. He was the only surviving

brother of the late King Gustaf V, who died in 1950 at 92. In 1888 he married a Swedish commoner, Ebba Munck, and forsook his rights to the throne. She died in 1946. They were the parents of five children. The youngest was Count Folke Bernadotte, who became leader of the Swedish Red Cross and lost his life while serving as United Nations Mediator in Palestine. Prince Oscar Bernadotte devoted much of his life to religious and social work. From 1892 to 1943 he was president of the Swedish Y.M.C.A.

HJALMAR HAMMARSKJÖLD, jurist and statesman, died in Stockholm on October 12 at the age of 91. For several decades he played a prominent part in Swedish public life, and he also made important contributions in the field of international legal cooperation. As Prime Minister, he directed Sweden's policy of armed neutrality during a great part of the First World War. Among his sons are Dag Hammarskjöld, Secretary General of the United Nations, and Bo Hammarskjöld, a former member of Sweden's Supreme Administrative Court and Governor of the provincial district of Södermanland. A third son, Ake Hammarskjöld, who died in 1937, was for many years Secretary-General of the International Court of Justice at The Hague.

At the age of 29 Hammarskjöld was appointed a professor of civil law at Upsala University. In 1901 he became a member of the Cabinet and was later appointed Minister of Justice. He also served as Minister of Education and Minister to Denmark. During World War I he headed the Conservative Government as Premier from February, 1914, to March, 1917. He was elected to the Upper House of the Riksdag in 1923, in which he served until 1938.

Mr. Hammarskjöld was one of the foremost international law experts of

his time and took part in numerous international conferences and negotiations. From 1904 to 1946 he was Swedish member of the International Court of Arbitration at The Hague. In 1909 he was selected as president of the arbitration tribunal for the so-called Casablanca incident, a controversy between France and Germany, and he also was a member of a number of permanent arbitration commissions, including the one for the United States and China. In 1924 he was elected president of the International Law Association and in 1927 of Institut de Droit International. For many years he served as chairman of the League of Nations commission for the codification of international law. In 1932 he was a member of the Swedish delegation to the Geneva disarmament conference.

In 1918 Mr. Hammarskjöld was elected one of the eighteen members of the Swedish Academy, which awards the Nobel Prize in literature. From 1929 to 1947 he served as President of the Nobel Foundation.

AN EXHIBITION of modern American art, opened on November 25 at the Liljevalch Art Gallery in Stockholm, and was received with great interest, all the leading newspapers printing lengthy illustrated articles. The exhibition, compiled by The Museum of Modern Art in New York, contains works by the following painters: Ivan Le Lorraine Albright, Stuart Davis, Arshile Gorky, Morris Graves, Edward Hopper, John Kane, John Marin, Jackson Pollock, and Ben Shahn. The sculptors represented are Alexander Calder, Theodore J. Roszak, and David Smith. Head of the exhibition committee is Otte Sköld, director of the National Museum in Stockholm. This was the first time that an exhibition sponsored by The Museum of Modern Art has been shown in Sweden.



FIVE PLAYS BY KAJ MUNK. Translated from the Danish by R. P. Keigwin. *The American-Scandinavian Foundation*. New York. 1953. 272 pp. Price \$3.50.

These five representative plays by the gifted pastor-patriot-playwright Kaj Munk range in setting from Palestine to his native Denmark; in time from the dawn of the Augustan Age to World War II; and in scope from a skillful and touching (and amusing) one-act colloquy between Fabius Cunctator and Hannibal on the eve of their battle at Cannae to the spiritual coming-of-age of a German scientist of the Third Reich. The earliest was written while Munk was still a student of theology at the University of Copenhagen; the latest during the last year of his life. As an anthology of a single author's works, it could scarcely be more diversified.

However, each of the plays in this volume shares one aspect with the rest; each marks a high point in the development of Munk's own conception of what it means to be a Christian and an artist in a world where hostility to both is well-nigh the rule. Since they are true, his conclusions are not new. He observes that any man or group of men or nation of men is a battlefield where the Brute and the Angel ceaselessly contend. However helpless in most respects, man has one stupendous choice to be made of his own free will: with which of the two great antagonists will he ally himself spiritually? Indeed, to make that choice, he is placed on earth.

In the course of the four full-length plays:

King Herod declares war on the Almighty, to discover that any one who does so has made an enemy also of the deadliest adversary in the world, himself.

In "The Word," two bickering, complacent leaders of rival sects find that the faith they conspicuously lack to perform an

authentic, twentieth-century miracle is possessed by the town lunatic.

In "Cant," Anne Boleyn claws her way to throne and crown; once established on that dizzy height she is doomed by the lack of those very virtues she discarded to make possible her unscrupulous ascent.

In "He sits at the Melting-Pot," the agnostic German archaeologist is shocked to find that his tremendous discovery, an authentic contemporary portrait of The Christ, is contemptuously rejected by the Nazis for being too "un-aryan," and as a result he is forced from his ivory tower and into the mainstream of life.

It is apparent that Munk is concerned with the thematic materials from which all great—or even good—drama is made: Faith, man's relationship with his fellows and with his Creator, the appalling destructive power of uncontrolled egotism, good and evil—not as metaphysical abstractions—but as concrete forces whose impact on humankind is today all too obvious.

These are also the themes which are most dismal and boring when handled ineptly. If loftiness of aim alone made good plays, the world would teem with Shakespeares and Racines. Fortunately, Munk is enough the theater-wise craftsman to skirt preachment and avoid pomposity. Far from disdaining "pure entertainment values" as secondary, he builds them shrewdly into the very foundations of these pieces for the theater.

Nor is humor lacking. Much of "Before Cannae" and "Herod the King" is pleasantly reminiscent of Shaw at his wittiest. And "Cant," the verse-chronicle of Anne Boleyn and Henry VIII, is comparable to anything America has produced in the realm of historical drama.

Eminently readable though they are, these plays were conceived for the theater and the theater is where they belong. All have been widely and successfully presented abroad. It will be a pity if American producers—on Broadway or off—do not give us the opportunity of seeing them here.

The splendid translations are by R. P. Keigwin.

WILLIAM NOBLE

VAGRANT VIKING—MY LIFE AND ADVENTURES. BY PETER FREUCHEN. Translated from the Danish by Johan Hambro. Messner. New York. 1953. 422 pp., including index. Ill., and endpapers tracing the author's journeys around the world. Price \$5.00.

To the breathless reader, who perforce cannot lay Mr. Freuchen's magnificent document down until the last page is devoured, two questions stand uppermost in his mind. The first is: how can one weathered veteran, still far from old age, have had the time, courage, strength, and opportunity to experience so much? The second is: how is it possible for him to recollect so much, in detail and with utmost accuracy, and retell it so effectively, with bursts of drama and passion, or in tempered moods of wistfulness, or with loud explosions of his own brand of humor, always giving us a vibrant, yet, strangely enough, modest and honestly self-searching tale?

In Peter Freuchen's earlier books he has been too much concerned with his theater of action—the Arctic—and the heroic men who explored it and loved it and lived there, to tell us a great deal about himself. In this kaleidoscopic and pyrotechnical confession, however, he seems to leave little or nothing unrevealed. And what a lusty, colorful tale it is! His style, though not undisciplined, races along alternately winded and tight-reined, while we accompany this incredible bearded giant on excursions by boat, airplane, sledge, train, or on skis. The descriptions of a dozen different countries are rendered with the sensitivity of an artist, and his portraits of seemingly hundreds of men and women are all living and three-dimensional.

From his early childhood in Denmark we follow Freuchen on his many Arctic expeditions—on one of which he gave the name Thule to a Greenland Eskimo settlement, now a vital air outpost—on treks into Siberia, on journeys to North and South America, and on to a fantastic interlude in Hollywood. We learn, as the book ends, of the heroic role he played as a member of the Danish underground movement in World War II, with a price on his head and certain death lurking at every turn.

This is a colossal as well as a superb record of a man as big as he is tall.

HOLGER LUNDBERGH

THE VIKING SHIPS. THEIR ANCESTRY AND EVOLUTION. By A. W. BRØGGER and HAAKON SHETELIG. Translated by Katherine John. *Knud K. Mogensén Publishing*. 11708 Barrington Ct., Los Angeles 49. 1953. Ill. 248 pp. Price \$5.50.

A young Danish publisher has staked his claim in Los Angeles and published a history of ancient shipbuilding in Norway. This lovely book takes us from the Stone Age, six thousand years before the Christian era, through the Bronze Age, the Iron Age, and the Viking period down to the decline of the Norwegian merchant marine after A.D. 1300. The authors are Norway's most eminent archaeologists, and the illustrations are superb, particularly those in color of the tapestries and carvings from the famous Oseberg Ship (ca. A.D. 800).

The seafaring boats of the early Norsemen were made of hides and shaped not unlike the *Umiak*, the "women's boat" in which the Eskimos of our time still put to sea. The Stone Age Norsemen did have log dugouts—canoes, if you like—but they were not seaworthy, not fit even to cross the turbulent waters from Norway's shore to its innumerable islands. They were useful for rivers and lakes and really the product of Norway's forest, not fishing, population. No, the stout timber ships of the Iron Age and the Viking Era were not an evolution from those hollowed logs but from the primitive boats taut with the skins of the seal and the reindeer.

The mystery of the "sun ships" of the Bronze Age which we find depicted in carvings on the rocks is fully discussed in this fascinating book, as are the great warships of the kings of Norway, celebrated by name in the Kings' Sagas.

Now in our times the Norwegians are once more the world's outstanding maritime nation and still derive their chief wealth from the sea rather than the farm and the factory. Commerce and peace have replaced raids and colonization.

H.G.L.

NORTH: THE NATURE AND DRAMA OF THE POLAR WORLD. By KAARE RODAHL. *Harper & Brothers*. New York. 1953. XIV + 237 pp. Price \$3.50.

The author of this book, which is designed for popular reading, is a distinguished Norwegian doctor whose Arctic researches have resulted in a series of contributions to the knowledge of peculiarly northern maladies. These have taken the form of a number of scientific papers which are standard works of reference. In choosing to write in the wider field suggested by his title, however, Dr. Rodahl has invited a certain amount of warranted criticism. While the "drama" of his sub-title is covered by a full half of the book describing in readable fashion the discovery and settlement of a scientific station on the much publicized ice-island, T-3, the first half of the book, devoted to the "nature" of the polar world, demands reader caution because of the many disputable statements it contains and a similar number of uncritical conclusions.

Two related examples may serve to indicate this misleading tendency: although the weight of biological opinion is to the effect that as one goes north the number of species of life decreases while the individuals increase, Dr. Rodahl states the opposite view. He then discusses the possibilities of "living off the land" in the Polar Basin, quoting Stefansson, the man who has done it, as to its feasibility, and Amundsen to the effect that Stefansson was not telling the truth. Dr. Rodahl says that he, himself, has seldom seen seals from the air in winter, and generally sides with Amundsen. He dismisses Stefansson's argument as that of an unusually experienced hunter. But, as has been pointed out before, who would know better about the presence of animals in a given locality than an unusually experienced hunter?

At the end of his book Dr. Rodahl has listed only thirty-one authors in his bibliography, which could scarcely be sufficient for the scope of his topic. The impression is strong that he has been considerably influenced by U.S. Air Force personnel who are engaged in "discovering" what has been known before.

JOHN J. TEAL, JR.

ORIGINS OF ICELANDIC LITERATURE. BY G. TURVILLE-PETRE. *Oxford University Press*. 1953. 260 pp. Price \$5.00.

Out of this authentic book emerges the conviction that many Icelandic sagas once believed to be histories are in fact fiction worthy of a shelf beside the world's best novels.

Scholarship explores and preserves the best in past human experience, whether it be a Mayan astronomical idea or a cuneiform military inscription. Taking root in the discoveries of scholarship, art and science proceed to create anew. Art is mightier than history. Churchill's pen is mightier than Britain's sword. It was a poet, Taillefer, who led the Norman hosts to victory!

In the romantic Victorian Era, British as well as American scholars appraised the mediaeval sagas of Iceland as factual historical records that were transmitted almost miraculously by memory and word of mouth for hundreds of years until they were at last written down in the thirteenth century. In our present realistic times many of these sagas of old Iceland are believed to be the work of Icelandic novelists who clothed the meager skeleton of historical records with the fantasy of their own imaginations. One saga, in fact the best of the shorter sagas, once thought to be a factual record of history, has now been proved to have no historical basis whatever but to be indeed a masterpiece of pure fiction.

Mr. G. Turville-Petre, senior British critic of mediaeval Icelandic literature, takes the contemporary realistic stand that oral transmission of this literature in Iceland has yet to be proved. He would be the first to admit, however, that oral unwritten literature is possible. Few, for example, would deny that, not for hundreds but for thousands of years, the voluminous literature of India was memorized and transmitted by word of mouth before it began to be written down after 500 B.C., and even then reliance on the printed palm-leaf was for centuries considered ignoble. In Iceland, the earlier skaldic poems at least—records that are surely historical—must have been transmitted for generations by word of

mouth. The complicated skaldic locked metrical structures and rime schemes kept them intact and inviolate.

Incidentally, Mr. Turville-Petre is a student of Old Irish as well as Old Norse. It has long been believed that the unique skaldic poetry, whose complicated meters and strophes are both non-Germanic and non-Greek, have been influenced by the formal strophic verse, produced by the schools of poetics after long years of training, in ancient Ireland. May Mr. Turville-Petre live long enough to prove this connection. It would be a great service to Poetry!

Mr. Turville-Petre is inclined to believe that the world's greatest poem of the Middle Ages, the *Völuspá*, was composed by a single poet in Iceland shortly before Iceland's conversion to Christianity in A.D. 1000. Similarly he believes that the best of the Icelandic family sagas, *Njála*, is a novel composed not by many authors but by just one master in the thirteenth century.

The classical age of Icelandic literature, the thirteenth century, including the anonymous *Njála* and the still popular works of Snorri Sturluson, Mr. Turville-Petre treats just as an epilog to this book, which deals in minute thoroughness with pagan Iceland, the conversion, the first century of Christianity, Ari, the School of Hólar, the poetry of the early Christian period, and the historical literature of the twelfth century. The historical and religious literature of those centuries, both oral and written were the preparation for the now classical literature of the thirteenth century.

Mr. Turville-Petre's book ends with the emphatic declaration. "The *Njáls Saga* is the culmination of Icelandic literature. In no saga can we detect the influence of so many kinds of literature, foreign as well as native."

H.G.L.

THE AGE OF THE STURLUNGS. BY EINAR ÓL. SVEINSSON. Translated by Jóhann S. Hannesson. *Cornell*. 1953. 183 pp. Price \$4.00.

The new curator of the Fiske Icelandic Collection at Cornell University, young

Mr. Hannesson, has certainly won his spurs by translating into pure Addisonian English one of the great Icelandic books of our times. It is the thirty-sixth volume of the series *Islandica*.

For many years The American-Scandinavian Foundation has been urged to publish an English translation of the great *Sturlunga Saga*, but this proposition has proved too formidable an undertaking. However, John Watkins did extract some of the choicest passages for inclusion in our *Pagant of Old Scandinavia*.

Mr. Sveinsson has interpreted both the philosophy and the history of Sturlunga times, the first half of the thirteenth century in Iceland. Iceland was ruled then by the great families, just as northern Italy in the days of the Renaissance. The greatest of these Icelandic families were the Sturlas—brave warriors and passionate artists indeed, but also grasping politicians who sold the commonwealth of Iceland to a foreign power.

The three most renowned of the Sturla family were old Sturla Thórðarson himself, his son Snorri, Iceland's greatest author, and his grandson Sturla, who wrote the life of that King Haakon the Old who added Iceland to his domains. Some of the chapter titles of Sveinsson's book show the thoroughness of his history of that remarkable age—Free Retainers and Royal Subjects, Independent People, *Kurteis* and Romanticism, Class and Wealth, Vices and Virtue, Sweet Mirth and Bitter Jest, the Contest for Church Estates. *The Age of the Sturlungs* is a must book for all students of Scandinavian Civilization.

H.G.L.

MODERN SAGAS. BY THORSTINA WALTERS. *North Dakota Institute for Regional Studies*. Fargo. 1953. Ill. 229 pp. Price \$3.75.

Thorstina Walters has contributed a delightful and important book to our records of the different national groups who have settled America. Her saga is also embellished with the paintings of a great American artist of Icelandic lineage, her own husband, while Allan Nevins in his classical Introduction has out-reviewed all possible reviewers of this volume.

From 1872 to the end of the century some sixteen thousand Icelanders emigrated to what is now Manitoba and North Dakota. They produced many persons who have become famous and not least of them Canada's greatest poet, who recently has been commemorated by a statue at Edmonton, and Vilhjálmur Stefánsson, the explorer and the editor of *The Arctic Encyclopedia*.

One of these pioneers was Thorstina's father, and she describes his first homestead with its sod roof on the banks of Tongue River in Dakota Territory and his second dwelling of hand-hewn logs and red roof, and the sturdy life of the colony of farmers from Iceland. Her mother was a competent housewife, but was much away from their dwelling functioning as the community midwife. This is a fascinating story, interwoven with remembered legends of Icelandic folklore and poetry.

Lutheran Church days and the little schoolhouse are recorded, the struggle with new loyalties, and the winding trail that led Thorstina to be the wife of an artist on the Hudson River. In many respects—intellectually and socially—Icelandic civilization is the highest in the world, but perhaps its contribution to America is best seen in the indomitable pioneering spirit and loyalty both to mother Iceland and to America of our Icelandic-Americans.

H.G.L.

THE FOLK ARTS OF NORWAY. BY JANICE S. STEWART. *University of Wisconsin Press*. Madison, Wis. 1953. Ill. 270 pp. Price \$10.00.

As the first book published in America on the subject of Norwegian folk art, this is indeed an important book. It is a book that should, and in all probability will, take a prominent place in the art department of every library in America. It is, furthermore, historically sound, and gives the reader, while not an exhaustive study of all peasant art in Norway, an excellent introduction to this field. Throughout, the highly intelligent and comprehensive treatment of this singular folk art makes it a pleasure to read, and in all of its major phases, the author shares a valuable in-

sight into the socio-economic background of eras past that has made Norwegian folk art what it is.

This is an important book as well, because the author, in order to produce such a work in English, and, if the bibliography is any indication (and I am certain that it is), must have been compelled to work through a mountainous and formidable stack of translations in order to begin to gather a clear picture of the national folk arts of Norway.

Then for the practicing art student, this book is a valuable reference, for Mrs. Stewart traces the history of Norwegian folk art through the techniques used in producing it—in wood-carving, *rosemaling* or decorative floral painting, metalwork, weaving, and embroidery, stating that these techniques "represent a more truly continuous development" in Norwegian art history than that of design.

This history of Norwegian folk art gives an illuminating picture of all of the influences that reached Norway from the outside. The infiltration of artistic ideas from the Mediterranean, the Near East, Russia, the Baltic countries continues, and yet, in remote Norway, translated and re-born in the expression of a distant Nordic people, these same art impulses appeared as something totally new in concept—and it is that unknown that makes Norwegian folk art such a fascinating study today.

The chapter on wood-carving gives the art student a detailed study of carving as it varied from district to district. For the many today interested in peasant painting, the chapter on *rosemaling* will hold much that is fascinating and informative. The author thoughtfully points out the combinations of colors that are so strikingly different in Norwegian folk art, as she states, sometimes so "flamboyant and sombre," the majority with backgrounds of blues and blue greens, reds and orange reds, the patterns in other colors, and all highlighted by black and white accents. In a thoroughgoing manner, the author has also done an illuminating chapter on metalwork, most of which is devoted to peasant silver, and the innumerable variations of the *sölje* brooch here takes front and center. Characteristic of these glittering silver

brooches are the pendants or dangles which appear in clusters of bowl-shaped discs, dangling leaves, and crosses. These adorned the bridal crown, neck clasps, wedding belts, even rings and drinking goblets.

Weaving techniques are likewise to be discovered in this book; from the mediaeval picture tapestries to the weaving of intricate costume braid, the reader will find here the reasons why weaving is one of Norway's most outstanding contributions to the international field of art. Embroidery is also colorfully described, in particular, the solid satin-stitch embroidery in wool, executed in a rococo style, with petal and teardrop shapes closely worked together for an intensely colorful effect. Costumes, while not falling strictly into the category of "folk arts" display so many of the peasant crafts, in this case, weaving, embroidery and metalwork, that the author has devoted an entire chapter to a discussion of Norway's provincial costumes, and to those costumes now considered as nationally representative.

The book is beautifully bound in linen, printed on quality paper, and with a format and layout that does an excellent job of presenting museum photographs in an arresting way. The University of Wisconsin Press is indeed to be congratulated on this publication of *The Folk Arts of Norway* as a "first" in the English language.

SONYA LOFTNESS EVANS

HANS EGEDE. COLONIZER AND MISSIONARY OF GREENLAND. By LOUIS BOBÉ. *Rosenkilde and Bagger*. Copenhagen. 1952. 207 pp. Ill. Price \$3.50.

The publishers of Denmark are indeed to be commended for their bringing out so many books, and most of them very good books, in the English language. One of the most recent is an important monograph on Hans Egede, written by Dr. Louis Bobé, Historiographer Royal of the Danish Orders of Knighthood. The book appeared in Danish in 1945 and has now been made available in English through the support of the Rask-Ørsted Foundation.

Hans Egede is the last in a series of publications from the pen of Dr. Bobé, who had devoted more than forty years to the

study of "Old Greenland" until his death a few years ago. The book gives us an absorbing and full account of the life of the "Apostle of Greenland"; the reader is deeply impressed by the magnitude and scope of the labors and achievements of a single individual and his family and must marvel at Hans Egede's devotion to his task and to the people of Greenland during his long stay there from 1721 to 1736. Previous biographies of Egede have stressed his missionary work and perhaps have not given him his due as an energetic and indefatigable colonizer in a bleak and far-away country. However, as Dr. Bobé points out, it is quite possible that at least parts of Greenland would have been lost to the kingdom of Denmark-Norway but for the zeal of Hans Egede. The present volume does full justice to that aspect of Egede's work and relates it to the other colonizing and missionary efforts of the time as well as to the colonial policies of the Danish government. Hans Egede's sons, Paul and Niels, and their life work for the benefit of the Greenlanders are also dealt with, as are also the early years of the Moravian mission in Greenland.

Dr. Bobé's book is based to a great extent on the diaries and reports of Hans Egede himself and on studies and public records both in Denmark and other countries; also, the author's many journeys in Greenland, mostly in those regions where Hans Egede lived and worked, have contributed to making this an authoritative work. Harald Lindow has written the Introduction, and the translation is the work of Aslaug Mikkelsen. The book is beautifully illustrated in black and white and in color, and has a number of reproductions of fascinating old maps.

ERIK J. FRIIS

SMOKY VALLEY PEOPLE. BY EMORY KEMPTON LINDQUIST. *Bethany College*. 1953. Ill. 269 pp. Price \$4.00.

This book should be an inspiration to everyone of Swedish descent in America. It is the saga of America's Oberammergau, Siena, or Leksand. It is also the history of Bethany College at Lindsborg, Kansas, in the heart of the Smoky Valley, one of the most artistic and perhaps the most vigorous

colony of Swedes in America. The book is written by the present president of Bethany, Dr. Lindquist, who has collected the vast published literature about Lindsborg and trunkloads of unpublished letters and manuscripts and told his story in the spirit of the future and the optimism which characterizes the people of Smoky Valley.

To me this book is a very personal inspiration, for in 1915 my wife and I were invited to spend the Holy Week of our honeymoon as the guests of the then president, Dr. Pihlblad. At Lindsborg we heard the annual oratorio of Handel's Messiah and the guest prima donna of that year from the Metropolitan Opera. My own contribution to that year's festival was an address about Swedish art. Thirty-five years later I repeated that address at Lindsborg and was the guest of the great Swedish-American artist Birger Sandzén, whose lithographs embellish the present volume.

The author quotes Sandzén: "the atmosphere here is different from the atmosphere in Sweden. There, everything is enveloped in a soft, clinging atmosphere with colors greens and blues. But here the air is so thin that the colors become more vivid and the shadows lighter. The colors here are purples and greens and yellows, with everything bright in their clear, ringing atmosphere of the West."

H.G.L.

TIGERLAND AND SOUTH SEA. BY OLLE STRANDBERG. *Harcourt, Brace and Company*. New York. 1953. 243 pp. Price \$3.50.

Olle Strandberg, a Swedish journalist, recently spent two years adventuring in India, China and Siam (Tigerland), and the South Seas, and his book is a series of sketches described as "A reporter's story of strange adventures and disenchantments in the outposts of the Far Pacific."

His trip was the antithesis of a Cook's tour, as he was off the beaten track far more than on it, and visited remote places which the ordinary tourist may not know exist even on a map. This makes for a refreshing and unorthodox travel book, and his experiences are enhanced considerably by his robust sense of humor and the perceptive manner in which he exposes some of the

rosy myths which have grown up about that part of the world. Mr. Strandberg does not wear rose-colored glasses and his senses are keen, so that the sights and smells he encountered are brought home to the reader in their full impact. Some descriptions may be a bit strong for the squeamish, but the author presents things as he found them and there were many reasons for disenchantment.

M. A. Michael's translation is excellent throughout.

RUTH L. SHERWOOD

BOOK NOTES

Thorstein Veblen: A Critical Interpretation by David Riesman is a new volume in the "Twentieth Century Library" published by Scribner's. In this study Veblen's ideas and attitudes are carefully examined, with particular attention to his fundamental principle of "idle curiosity" and to his conviction that "the instinct of workmanship" is the constructive element in life. (221 pp. Price \$3.00.)

In *The Mind of Kierkegaard* James M. Collins presents a study of the great Danish philosopher's thought, paying only slight attention to his personality and life. Professor Collins, who is also the author of *The Existentialists*, not only compares Kierkegaard's views with Existentialism, but places it in a frame of reference which includes Kant and Hegel on the one side and St. Augustine and St. Thomas Aquinas on the other. (Henry Regnery. 1953. 304 pp. Price \$4.50.)

An emigrant's search for home and happiness in an alien country is the theme of *Land of Strangers*, a new novel by Lillian Budd. The author of *April Snow* in this new book tells the story of Carl Christenson and his family, their heartaches and strivings, and his nostalgia for family associations in Sweden. (Lippincott. 1953. 369 pp. Price \$3.50.)

Beyond Today is the biography of a man who has been a spastic cripple for over fifty years, his entire life. The author, Rolf

Thomassen, learned to paint holding the brush between his teeth and eventually made a name for himself as a painter and art teacher. Originally published in Norway under the title *Over de høye fjelle*, the book rapidly became a best-seller and has also been published in Sweden. It has been translated into English by Torggrim and Linda Hannaas and published by the Augsburg Publishing House in Minneapolis. (163 pp. Ill. Price \$2.50.)

The Passionate North by William Sansom is a collection of stories whose locale is Sweden, Denmark, Norway, and the Western Isles of Scotland. The book, which may be likened to "a landscape with figures," consists of a series of fictional episodes in which people are introduced, as the author says, "in order to make the places live." (Harcourt, Brace. 250 pp. Price \$3.50.)

Lutheran Publishing House of Blair, Nebraska, has issued a new Annual entitled *Dansk Nytaar 1954*. Edited by Dr. Paul C. Nyholm, the volume provides a wealth of information and much and varied reading, in Danish, of interest to Danes and Danish-Americans. The Annual is the successor to *Dansk Almanak* which for 32 years was a much appreciated book in the homes of Danish immigrants and their descendants. (Price \$1.00.)

Nordmanns-Forbundet in Oslo last year sent out the second booklet in its "Småskriftserie," or series of small publications. This most recent one, entitled *Agder og Amerika*, contains a collection of letters from Norwegian emigrants in America to their relatives in the province of Agder in Norway. Two valuable introductions, comprising about half the volume, have been contributed by Ingrid Semmingsen and Tolv Aamland.

Martin S. Allwood continues his indefatigable efforts to make Danish, Norwegian, and Swedish verse better known by publishing a collection of *Scandinavian Songs and Ballads*. This attractive 55-page booklet contains 47 songs in English trans-

lation with guitar accompaniments. Prince William of Sweden has written an Introduction for the book, which is distributed by the Anglo-American Center, Marston Hill, Mullsjö, Sweden. (Price 6 kronor.)

In the Wake of Ulysses by Göran Schildt describes a cruise on the ketch *Daphne* from Rapallo, on the Italian Riviera, down the coast of Italy, across the Ionian Sea, and among the Isles of Greece. The author is a Swedish-speaking archaeologist and deep-water sailor from Finland. (Dodd, Mead & Co., Ill. 299 pp.)

The Philosophical Library has made available in English translation a number of religious treatises by Professor Anton Fridrichsen and other faculty members of Uppsala University in Sweden. The volume is published under the title *The Root of the Vine: Essays in Biblical Theology*. (Price \$4.75.)

Bengt Danielsson, the Swede who, with five Norwegians took part in the Kon-Tiki Expedition, has published a book about the island which by chance and the caprice of the ocean currents became the final destination of the voyage. The volume, entitled *Raroia, Happy Island of the South Seas*, has been published by Rand McNally & Company. (Price \$4.50.)

Wonderful, Wonderful Denmark is an English edition of *Saadan Ligger Landet* by the Danish journalist, artist, and wit, Hans Bendix. The translation is the work of Gerda M. Andersen of New York, and the book is issued by Martins Forlag in Copenhagen. (Price on request.)

The Scandinavian Countries in International Affairs is a selected bibliography on the foreign relations of Denmark, Finland, Norway, and Sweden from 1800 to 1952. The compilers are Folke Lindberg and John I. Kohlemainen, visiting lecturers in Scandinavian Area Studies at the University of Minnesota.

The wooden 15th-century Norwegian chapel, with its numerous dragon-heads and other carvings and forty-one murals,

all executed by Winifred C. Boynton, is now complete in the woods of her summer estate in Door County, Wisconsin. Her superb religious craftsmanship is celebrated in a magnificent volume in an edition of five thousand copies entitled *Faith Builds a Chapel*. (Reinhold, 1953, Ill. 135 pp. Price \$8.50.)

Exposition Press of New York has recently published a book of poems by Knute Listug under the title *A Nest of Songs*. Knute Listug is a Norwegian-American, a graduate of Lutheran Normal School of Madison, Wis., and has worked for a number of years with the Rocky Mountain Division of the Milwaukee Railroad. *A Nest of Songs*, his first published collection of poems, has a great deal of the spirit of the American folk song and reveals his fervent religious feeling and his closeness to nature. (1945. 56 pp. Price \$2.00.)

The Norden Society has sponsored two very useful publications covering recent literature and music in the Scandinavian countries, including Finland. The two booklets, with text in the Scandinavian languages, are entitled *Ny litteratur i Norden* and *Ny musik i Norden* and are published by KF:s Bokförlag in Stockholm.

A pamphlet entitled "The Historical Background of Social Welfare in Scandinavia" is being distributed by the Danish Ministry of Labor and Social Affairs and the Danish Information Office. The paper has been prepared by Professor John Danstrup, the author of *A History of Denmark*. It appears as Number 1 in the projected series on "Danish Social Structure" which will give students and others a general background knowledge of social conditions in Denmark. A complete bibliography will be appended to each issue.

Among the recent children's books published by E. P. Dutton & Company is *The Young Traveler in Sweden* by George L. Proctor. This splendid and informative book has been edited by Frances Clarke Sayers, and is illustrated with photographs and a map and with sketches by Henry C. Pitz. (224 pp. Price \$3.00.)

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Through its offices in London the Swedish Institute is actively promoting the publication of Scandinavian books in the English language. The most recent publications are:

Midsummer Dream in the Workhouse. A Play in Three Acts. By Pär Lagerkvist. Translated by Alan Blair. (William Hodge & Co., Ltd.)

Fulfilment. A Play in Five Acts. By Vilhelm Moberg. Translated by M. Heron. (William Hodge & Co., Ltd.)

A Swedish Reader. By P. Brandberg and R. J. McClean. (University of London, The Athlone Press. Price 9 sh. 6 d.)

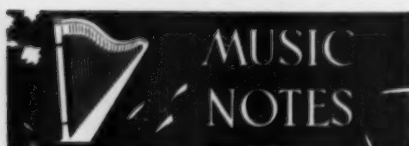
Picturesque Norwegian customs of celebrating Christmas are woven into the story of *Arne and the Christmas Star*, an attractive children's book by Alta Halverson Seymour. The illustrations are by Frank Nicholas. (Wilcox and Follett. Price \$2.50.)

Oxford University Press has recently issued the second volume of Professor Fr. Vinding Kruse's work on the general theory

of Law and Society. Entitled *The Right of Property*, the present volume deals with the problems relating to the transfer of property rights as to real estate, debt claims, movables, etc. The work has been translated from the Danish by David Philip and published with the support of the Rask-Ørsted Foundation. Dr. Kruse is Professor of Law in the University of Copenhagen. (335 pp. Price \$4.25.)

The November 1953 Number of *Scandinavian Studies* features two articles of great value to students of philology and literature, namely, "Three Scandinavian Etymologies" by Professor Assar Janzén of the University of California, and "Moberg's Emigrants and the Naturalistic Tradition" by Professor Walter Johnson of the University of Washington. Also of special interest is an admirable review by Professor Stefán Einarsson of *Isländisches etymologisches Wörterbuch*, one of the important philological works by Dr. Alexander Jóhannesson, President of the University of Iceland.

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Hard on the heels of the brilliantly successful American tour by the Helsinki University Chorus under the direction of Martti Turunen, comes the announcement of an extraordinarily interesting orchestral concert of Norwegian music, to be presented at Carnegie Hall on the evening of April 1, 1954, under the direction of the renowned conductor, Leopold Stokowski. The concert will be presented under the auspices of Wilhelm Morgenstierne, Norwegian Ambassador to the United States. We trust that all members of the American-Scandinavian Foundation and their friends will give this concert their fullest support by attending this gala event. In addition to works by such 19th-century Norwegian masters as Edvard Grieg and Johan Svendsen, the program will include a series of major contemporary masterpieces by such composers as Harald Sæverud, Fartein Valen, Klaus Egge, Ludvig Irgens Jensen and David Monrad-Johansen.

Mr. Stokowski, whose conducting was one of the highlights of the Bergen International Festival last June, also experienced in Oslo at first hand the artistic prowess of Øivin Fjeldstad, one of Norway's finest conductors, as well as that of the gifted pianist, Robert Riefling. Both of these artists have been invited by Stokowski to appear with him on the April 1st program. This will mark the official American debut for both Mr. Fjeldstad and Mr. Riefling. Mr. Fjeldstad will also conduct a nation-wide broadcast over the CBS network on Sunday, March 21, as part of a series celebrating the bi-centennial of Columbia University.

It will be of further interest to Scandinavian music enthusiasts to know that a number of Mr. Fjeldstad's recorded performances with the Oslo Philharmonic Orchestra will be available on Mercury long playing records prior to his appearance in the U.S.A.

A distinct upsurge of interest in contemporary Scandinavian music has manifested itself during the present musical season in the form of major orchestral performances. Charles Munch conducted the Boston Symphony Orchestra on November 6 and 7 in Carl Nielsen's Symphony No. 5—the first performance of this work in America by a non-Danish conductor. The Helsinki University Chorus was heard on the same program in Sibelius' *The Origin of Fire*, as well as in works by two other Finnish composers—*In the Bowels of Vipunen* from the pen of Uuno Klami and *The Capture of the Sampo* by Leevi Madetoja. The Chorus sang this same repertoire also with the Cincinnati Symphony Orchestra under Thor Johnson's baton. A recording was also made on that occasion of the Chorus' a cappella repertoire as well as of *The Origin of Fire*. This music will be released on two long playing records under the Remington label during the first half of 1954.

Other noteworthy performances of contemporary Scandinavian music scheduled for the 1953-54 season include Leopold Stokowski's conducting of the Minneapolis Symphony Orchestra in Uuno Klami's *Kalevala Suite*, Valen's *Cemetery by the Sea* and Harald Sæverud's *Kjempeviseslätten*; Walter Hendl with the Dallas Symphony Orchestra in the *Sinfonia Breve* by Sweden's Gösta Nystroem; and the first American hearing of *Comedy Overture No. 2* by the Danish composer Svend Erik Tarp, as played by the Hartford Symphony Orchestra under Fritz Mahler.

In the field of new recordings the season is highlighted so far by the first three records of Mercury's Oslo Philharmonic series featuring works of Grieg, Sæverud, Valen, Svendsen, Halvorsen and others, Columbia's issue of the very brilliant *Clarinet Concerto* by Carl Nielsen as recorded by Louis Cahuzac with the Royal Orchestra of Copenhagen under John Frandsen, as well as first recorded performances on the London label of two delightful chamber works by Denmark's Knudåge Riisager—

the *Sonata for Violin, Cello and Piano*, and the *Sonata for Two Violins*, which together comprise his op. 55.

Radio Station KUOM at the University of Minnesota, in cooperation with the school's Department of Scandinavian and the Music Center of the American-Scandinavian Foundation, during January featured five programs of Swedish music. Four programs in February were devoted to recordings of Danish music, and on March 9, 16, and 23 music by Norwegian composers will be broadcast.

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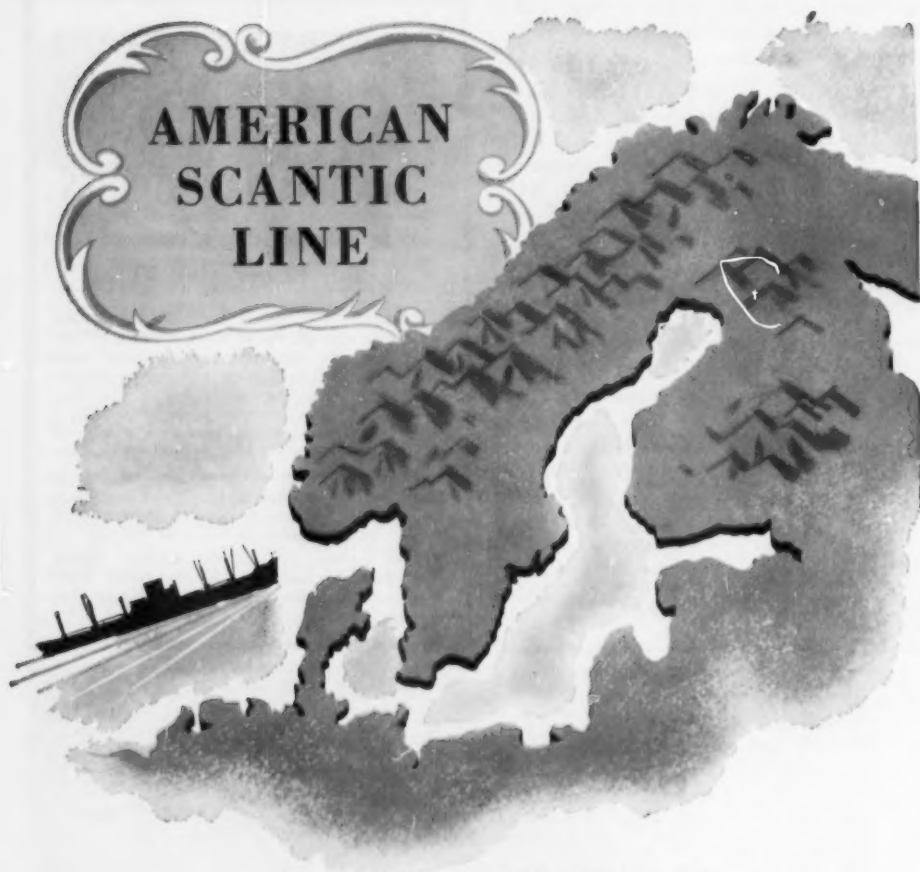


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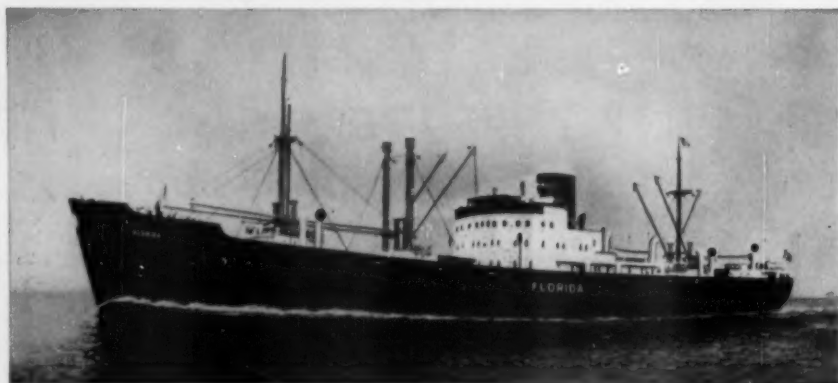
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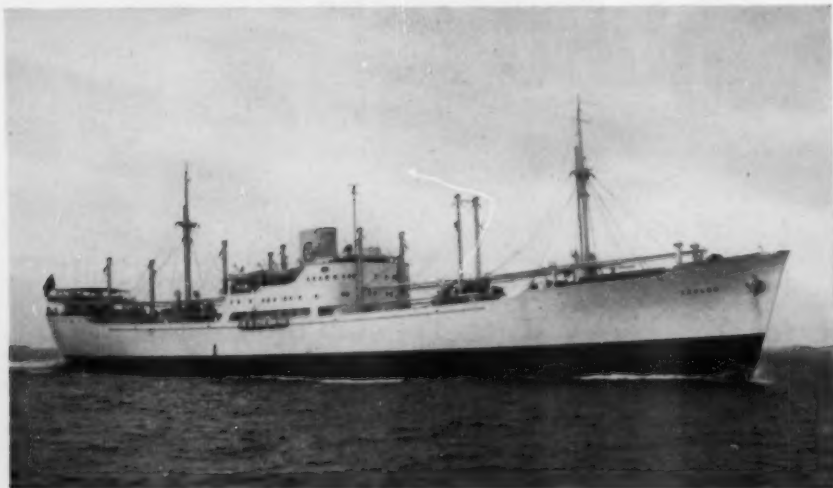
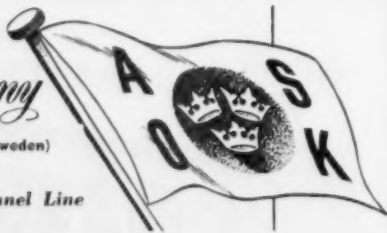
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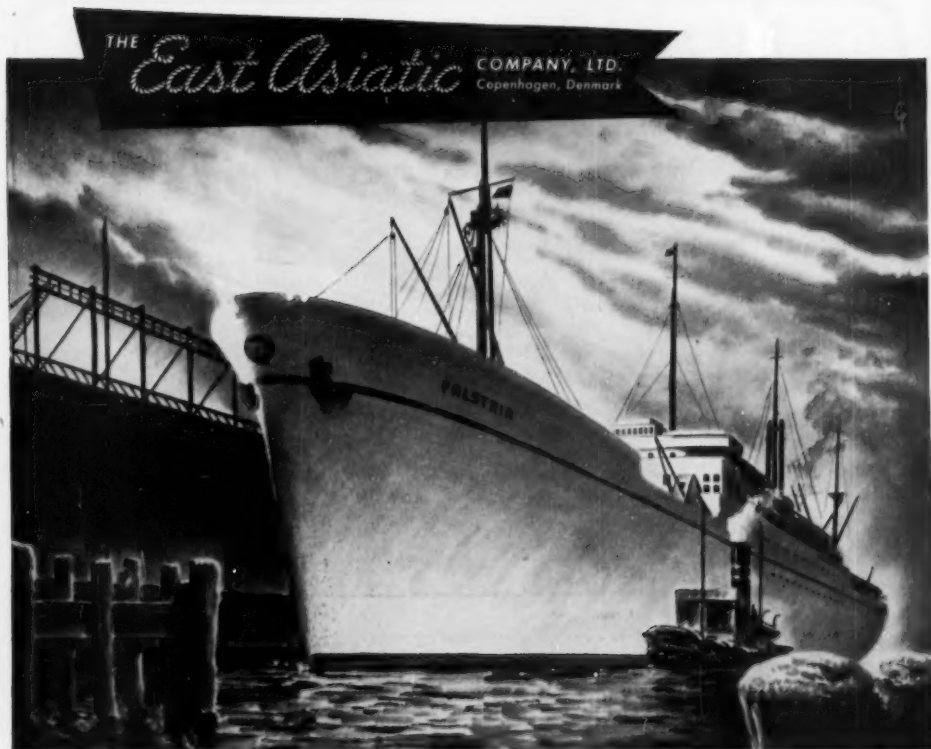
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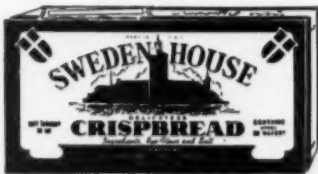


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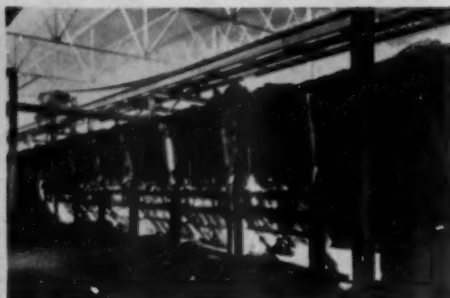
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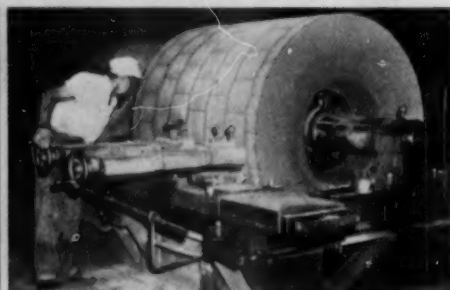
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